filmindia
DECEMBER
1949
REGD. No. B 56
INLAND Rs.
FOREIGN Sh.

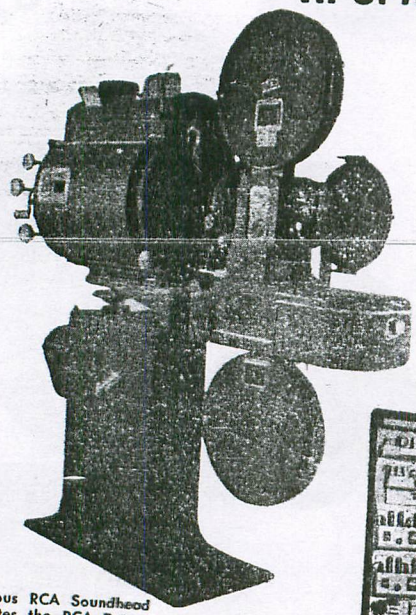
Contact : MADHUBAN MOVIE MAKERS, LILY COTTAGE, CHOWPATTY, BOMBAY 7.

Contact :

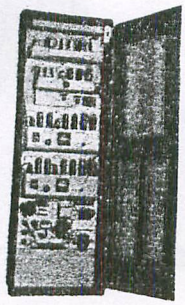
SHAHIN PICTURES,

Famous Cine Bldg., Haines Road, BOMBAY 11.

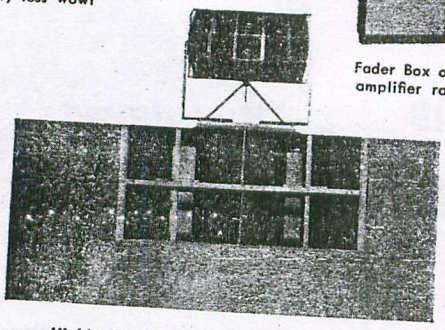
1096* CINEMA OWNERS AGREE... *there's nothing to beat* R. C. A. SOUND SYSTEMS!



The famous RCA Soundhead incorporates the RCA Rotary Stabiliser for purer sound — less flutter, less wow!



Fader Box of PG-234 amplifier rack.



Highly flexible RCA Speaker Systems suit every theatre size — every theatre shape!

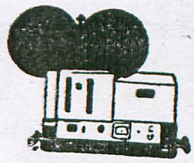
* As at 1st January 1949 — still going up!

1096 of India's leading cinemas — over half the total—use RCA Sound Systems to give their patrons the clearest, most lifelike sound in the cinema world today!

1096 exhibitors *know from experience* that they can depend on RCA Sound Systems to give long, trouble-free service under the hardest operating conditions — that's why they specify RCA Sound Systems when they build new theatres, or replace old equipment.

For every size of theatre, from 700 seats to 3,500 and more, there's an RCA Sound System for every requirement — 'tailor-made' to suit *your* needs!

98% of India's Motion Picture Studios are equipped with R. C. A. Recording Equipment.



WRITE OR CALL TODAY!

PHOTOPHONE EQUIPMENTS LTD.

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)

Main Office: 9, MARINE LINES, BOMBAY

Sales and Service Office: 532, Sandhurst Bridge, Bombay.

Distributors:

SOUTH INDIA: General Radio & Appliances Ltd., Bharat Building, 1/18 Mount Road, Madras. BENGAL BIHAR, ORISSA, ASSAM: General Radio & Appliances Ltd., 10, Old Court House Street, Calcutta. U.P., DELHI, EAST PUNJAB: Cinefones (Delhi) Ltd., 3, Ishwari Niwas, Chandni Chowk, Delhi. C.P. & BERAR, EAST & WEST KHANDESH DISTRICTS, CENTRAL INDIA: Rathi Bros., Ushakal, Abhyankar Road, Sitabuldi, Nagpur, 1; Rathi Bros., Jawahar Road., Amraoti (for C.P. & C.I.).

SUBSCRIPTION RATES

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND Rs. 24|-
FOREIGN: Shillings 50|-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

filmindia

PROPRIETORS
FILMINDIA PUBLICATIONS LTD.
55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.
Telephone: 26752
Editor : BABURAO PATEL

Vol XV. | DECEMBER 1949. | No. 12.

ADVERTISEMENT RATES :

The advertisement rates are as follows :

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
¼Page Inside	Rs. 120
1|3 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

Plus 6¼ % Tax

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Hinduism And Celluloid Demons !

Of all the deities inherited by the human race through ages, the Hindu gods and goddesses are perhaps slandered the most by film producers in India. The Hindus of India have such tolerant and well-behaved gods and so many of them that even Muslim producers can use and misuse them in an endless rotation for making some easy money.

While our film producers dare not even photograph the Holy Quran for motion pictures, leave alone the suicidal misadventure of presenting a human being as the Paighambar, for fear of the screen being torn into shreds and the shreds dyed in human blood, any Muslim or Hindu producer can with impunity get away with his own fanciful conceptions of the Hindu gods and goddesses.

35 years of this mercenary vandalism by different producers has completely changed the face of Hindu gods and made them look like so many monkeys and monsters performing impossible miracles at the slightest nod of the film directors and selling millions of tickets for the gold diggers.

Raja Ravi Varma's remarkable paintings of the numerous Hindu gods, giving beautiful mental images to millions of Hindus and creating spiritual altars in their minds have been mercilessly trampled upon by the various hideous characterizations presented on the screen by different producers from month to month during the last 35 years of film-making in India.

Never before has the epic history of any nation been so mercilessly raped and distorted as has been the case with Hindu mythology. Men who would make monkeys blush with their looks and stature have played Hindu gods whose valiant deeds and spiritual attainments have left behind a lofty altar of worship for millions of Hindus. In the greedy hands of the producers our gods have lost their spiritual stature and become just so many box-office demons to lure the devout masses into cinemas to see their gods turned into circus clowns and Hinduism slandered in the most vile manner.

With our Hindu gods stripped of their spiritual attributes, with the philosophy of the Hindu way of life dissipated and with the sacred concepts of Divinity distorted beyond recognition, it is no wonder that our people are fast heading towards Communism, the godless panacea for a thousand sufferings. Nothing hits a nation more than to defile its people's spiritual altars and defame its time-hallowed gods.

Persons, whose physical deformities and mental deficiencies make them repulsive members of human society, have often played the roles of gods like Ram, Krishna, Brahma, Vishnu and Mahesh on the Indian screen. They have wrought impossible miracles on the screen, made hideous faces and uttered the immortal words of spiritual wisdom written by peerless sages like Ved Vyas and Valmiki. How can these cheap and revolting portrayals ever contribute to our ancient spiritual heritage?

If it is the intention of our secular state to liquidate Hinduism by slowly destroying its spiritual heritage, better iconoclasts than our present film producers cannot be found anywhere. These people can be relied upon to shatter the Kingdom of God and replace it with Satan and hell.

Some recent instances of such vandalism are "Ram Baan", "Ram Vivah", "Narsinh Avatar", "Jai Hanuman", "Ram Bhakt Hanuman" etc.

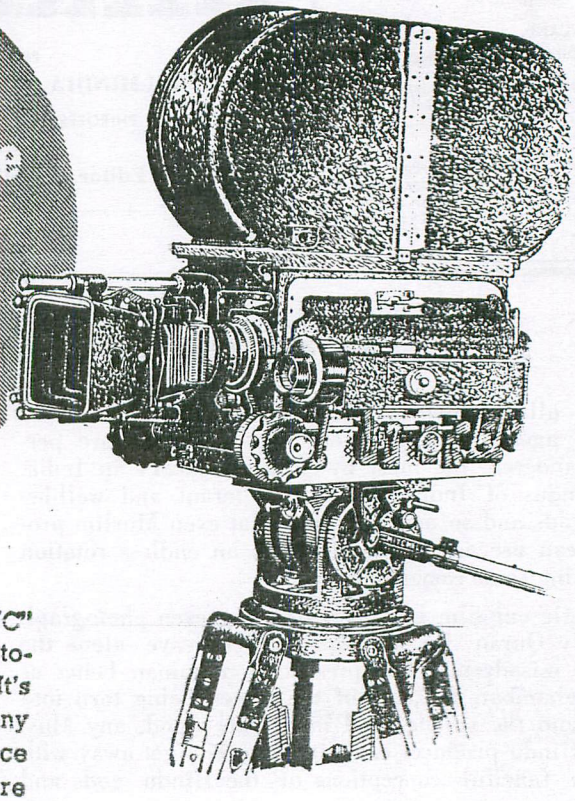
In "Ram Baan", Ram, our warrior-god whom Sage Valmiki describes as the perfect human being—physically, mentally and spiritually—is played by an actor with a silly face, short stature, thick and ugly nostrils and sagging muscles. While Sita—the noblest ideal of Indian womanhood, sublime in her physical beauty, spiritual stature and devotion to her husband—is played by an old and emaciated actress, a mother of several children, with bulging anaemic eyes, sunken cheeks, protruding cheek bones, shapeless arms and sagging hips. Add to this monstrous film portrayal a bulging pregnant abdomen of eight months and you get perhaps the most repulsive picture of Sita whom we are asked to worship as a goddess.

How do such filthy portrayals by a film producer compare with the beautiful conceptions of Ram and Sita, with brush and paint, by Raja Ravi Varma?

If Ram, the eternal soothe of millions in pain and the final whisper of dying lips, is permitted to be distorted in such a monstrous manner by our film producers, the spiritual magic of the name that has healed the ailing and the dying through ages shall soon be lost to 320 million Hindus and the heritage of millenniums shall ultimately be reduced to dust.

It is the sacred duty of our popular ministers to protect the religious institutions and culture of our people by stopping these vandals from desecrating our ancient idols of worship and not hurting our religious susceptibilities.

Great Indian Films of Today are shot with a *Mitchell*



The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. It's smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC" more and more major studios have made it standard equipment.

ANOTHER PROGRESSIVE PRODUCER TAKES TO MITCHELL B.N.C

Mr. A. R. Kardar, Ace Director and Proprietor of **Kardar Studios**, Bombay, is one of the most discriminating in the choice of studio equipment. His selection of Mitchell B.N.C. is yet another proof the important role Mitchell is playing in Indian Studios

GENERAL RADIO & APPLIANCES LTD.,

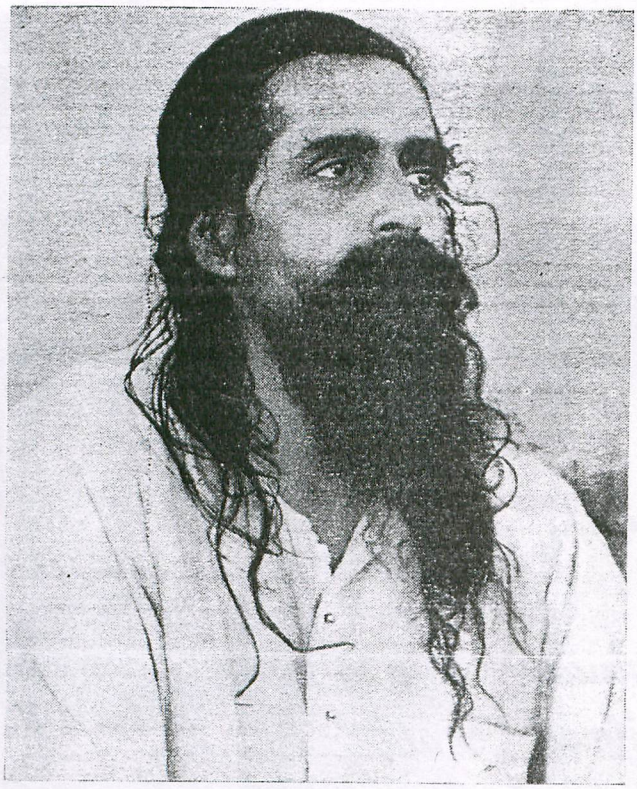
10, Old Court House St., CALCUTTA.

Motion Picture Sound Engineers,
16, New Queen's Road, BOMBAY.
Tel: 26204-5 (2 Lines)

1/18, Mount Road, MADRAS. Tel: 86719.

Distributors for the East Punjab, U.P. & Delhi :-

UNION RADIO & APPLIANCES LIMITED,
72, Queensway, New Delhi. Tel: 8043.



Every new leader is a symbol of the hopes and frustrations of the people and a symptom of the change that is imminent in a nation's life. So is Guruji Golwalkar, the Sarasanghchalak of the R.S.S., who has been recently thrilling millions all over the country with his message of hope for the revival of Hindu culture and traditions.

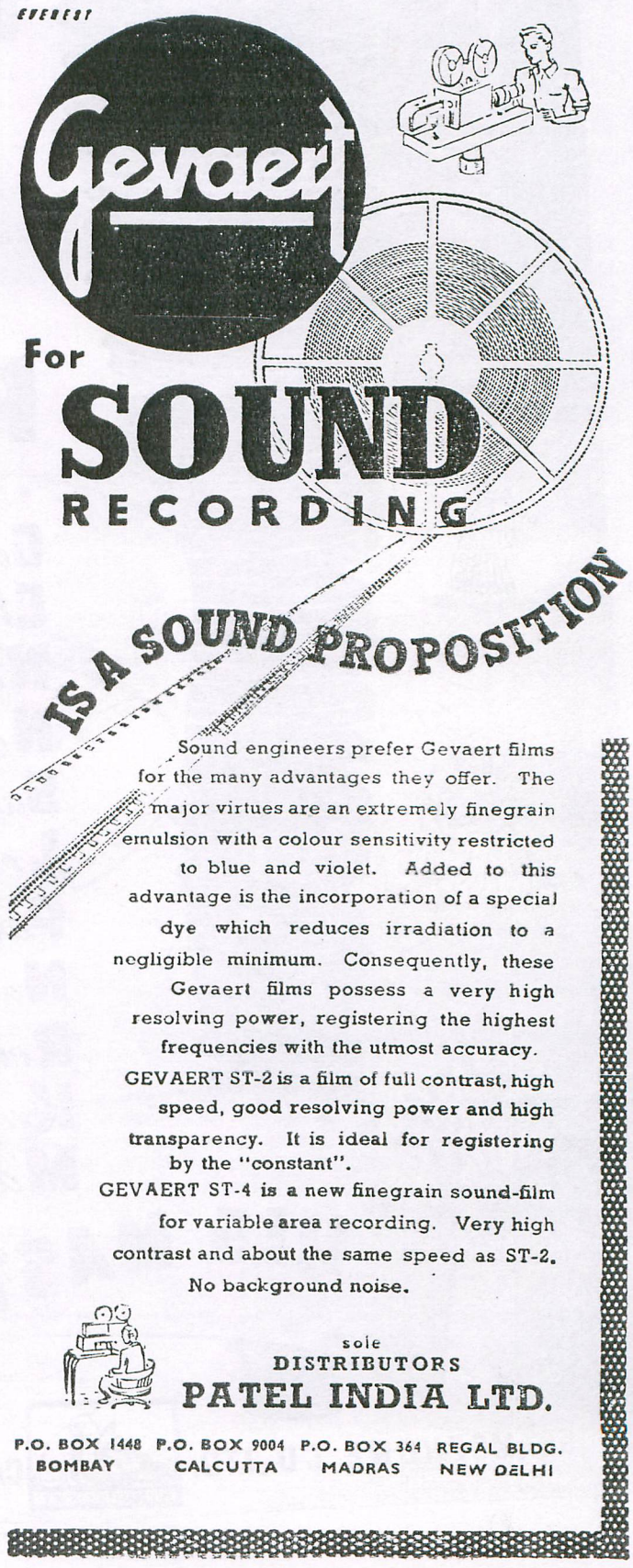
The Muslims have a right to object to the portrayal of their religious legends on the screen. The Christians won't let any producer show Christ on the screen. The Buddhists scream whenever the life of Lord Buddha is planned for the screen but in a country essentially populated by the Hindus, Hindu gods are mocked at in a disgusting manner and made the laughing stock of the world. And all this at the hands of a few mercenary producers, many of them Hindus, and with Hindu ministers in their power posts.

Motion picture producers cannot understand the language of persuasion, however sincere and well-meant, but they can certainly understand the smallest letter of law and we demand that our film producers should be stopped by a law from producing pictures and presenting portrayals that bring into contempt the Hindu gods and heap ridicule on our entire spiritual heritage.

If the ministers of our secular state cannot protect our altars from the vandalism of our film producers, it is high time that the Hindus themselves rush to the rescue of their cultural and spiritual heritage to save it from these demons of celluloid.

Doesn't the Bhagvat-Gita give the Hindus this sanction in the following words of the Lord Himself:

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥


EVEREST
Gevaert
For
SOUND
RECORDING
IS A SOUND PROPOSITION
Sound engineers prefer Gevaert films for the many advantages they offer. The major virtues are an extremely finegrain emulsion with a colour sensitivity restricted to blue and violet. Added to this advantage is the incorporation of a special dye which reduces irradiation to a negligible minimum. Consequently, these Gevaert films possess a very high resolving power, registering the highest frequencies with the utmost accuracy.
GEVAERT ST-2 is a film of full contrast, high speed, good resolving power and high transparency. It is ideal for registering by the "constant".
GEVAERT ST-4 is a new finegrain sound-film for variable area recording. Very high contrast and about the same speed as ST-2. No background noise.
sole
DISTRIBUTORS
PATEL INDIA LTD.
P.O. BOX 1448 BOMBAY
P.O. BOX 9004 CALCUTTA
P.O. BOX 364 MADRAS
REGAL BLDG. NEW DELHI

Latest
Film
Music....
From:
Gopinath Ankhen Mahal
Chilman Dulari Balam
Naach Jaltarang Thes
Nazaare Paras Dillagi
Sawan Bhado Nanoona
Lekh Kaneez Barsaat
Parda Aaiye Sumitra
Narsinh Avatar Shabnam
Ram-Vivah Azad Shair
Kunal Zevarat Dada
Mangal Fera.....
"HIS MASTER'S VOICE"
THE GRAMOPHONE CO., LTD.
HIS MASTER'S VOICE
CALCUTTA BOMBAY MADRAS DELHI

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

VASAN AND BOMBAY PRODUCERS!

By producing "Chandralekha", S. S. Vasan of Gemini Pictures, Madras, has not only stormed all the box-offices all over the country but has also shaken the morale of the Bombay producers.

In their anxiety to see this wonder man of the South who has again given a box-office smasher in "Nishan", the Bombay producers give Vasan expensive tea and dinner parties in an all-out effort to understand the man and know a few of his production tricks. Vasan has no secrets to tell except that he has money, brains and enterprise—three vital essentials of motion picture making which many Bombay producers lack.

While at the tea and dinner parties these Bombay producers behave very sweetly and show a lot of affection towards Vasan who has wrested the monopoly of Hindustani pictures from them, they go back to the IMPPA offices and there conspire to standardize the publicity of pictures so that no producer with guts and enterprise may be able to exploit his pictures to the full and in doing so outwit the Bombay producers.

While we refuse to learn any other language except Hindi, foreigners are learning Hindi so that they can sell us their goods in our own language. Here is Miss Saleh, the secretary to the Indonesian Representative in India, at her early lessons of Hindi.

Forgetting the basic quality and spectacle of "Chandralekha" which captured the imagination of millions, these jealous producers have hypnotized themselves into believing that the thundering box-office success of the picture was primarily due to the tremendous publicity campaign done by Vasan. Vasan is reported to have spent over seven lakhs of rupees for the publicity of "Chandralekha", an amount many producers in Bombay would like to earn in their life-time by hook or by crook.

So these Bombay producers now want to stop Vasan and other enterprising producers like him from selling their product in an open competitive market in the most honest manner i.e. through country-wide publicity.

On the 12th of September J. B. H. Wadia, the present president of the I.M.P.P.A., called the usual meeting of the Executive Committee and demanded "sanctions", as he described them, to fine, punish, boycott or expel the producer who commits a breach of the publicity standards to be prescribed by the I.M.P.P.A.

Jamshed Wadia informed the Committee that the Distributors' and the Exhibitors' Associations were prepared to boycott the product of the producer who did not follow the mandate of I.M.P.P.A. in observing space standardization of publicity.

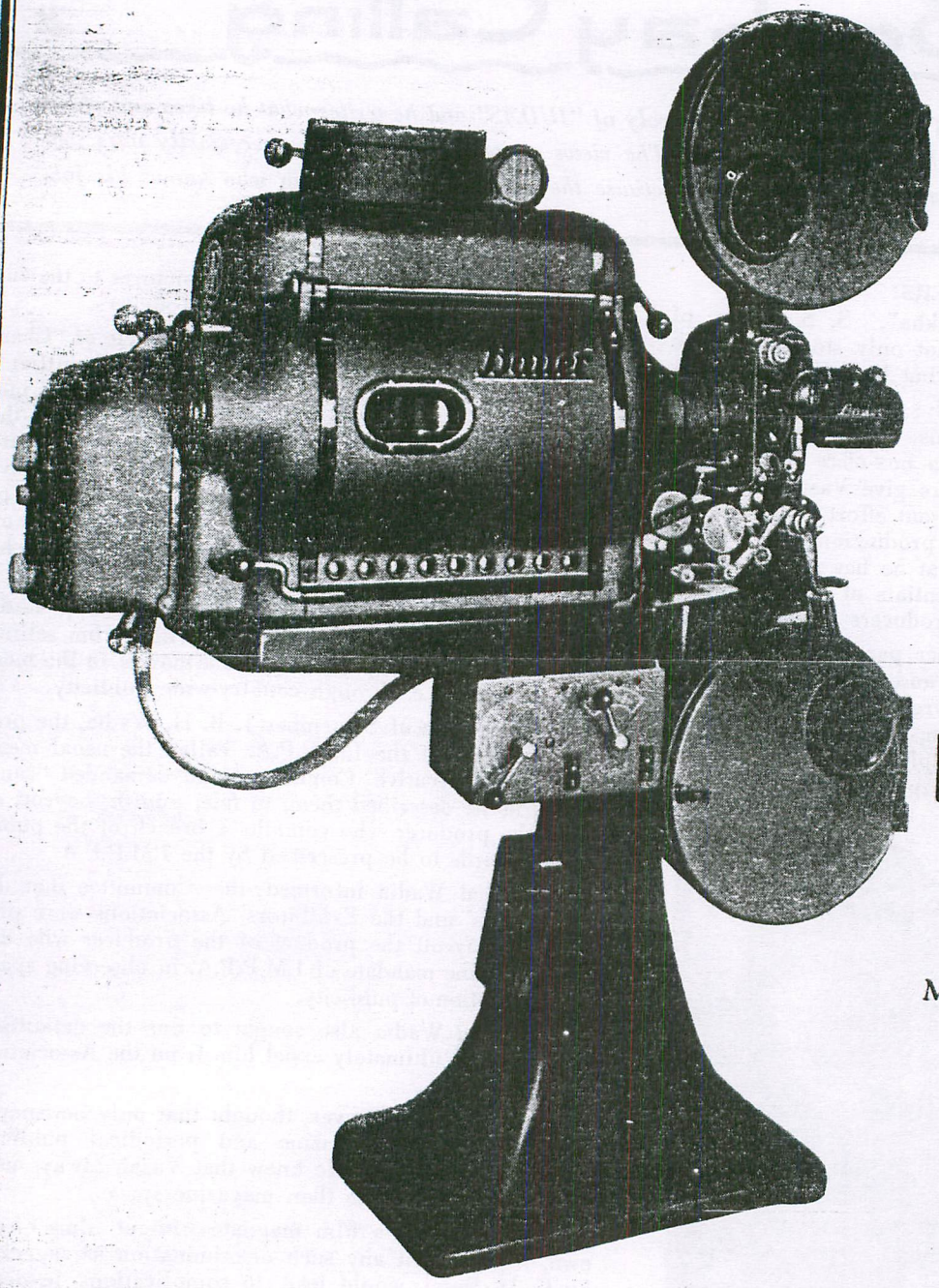
Jamshed Wadia also sought to fine the defaulting producer and ultimately expel him from the Association if necessary.

C. D. Desai, however, thought that only newspaper publicity and not magazine and periodical publicity should be restricted. He knew that Vasan always used more newspaper space than magazine space.

K. M. Modi, a film magnate without films of his own, thought that any such discrimination as suggested by C. D. Desai would lead to complications in determining exceptions. He evidently does not know the difference between a magazine and a newspaper.

The only man who took a sensible view of the whole affair seemed to be Chuni Lall of Filmstan who stated that new producers should be allowed to take more advertising space to enable them to establish their trademark. Chuni Lall also objected to victimization by fining or expulsion without a previous warning.

Apart from these individual opinions on the subject of space restriction and standardization of publicity, we would like to know by what canons of trade morality can a trade association like the I.M.P.P.A. stop a producer from advertising his picture to the best of his purse and ability in his honest attempt to recover his investment and make a little profit?



Bauer

—THE BEST BUY OF THE DAY—

Postwar Model German Make Cinema Sound Projector.

Now available with the latest

ALTEC LANSING

SOUND SYSTEM

Models available for theatres from 500 to 5000 seats.

★

INTERNATIONAL TALKIE EQUIPMENT CO., LTD.

17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone: 20892.

Telegram: "SOUNDHEAD"

DELHI:
Chandni Chowk,
DELHI.

MADRAS:
18, Mount Road,
MADRAS 2.

CALCUTTA:
11, Govt. Place East,
CALCUTTA.

Sub-distributors for C. P. & Berar:

THE HINDUSTAN ENGINEERING WORKS LTD.,
Walker Road, NAGPUR.

From Laddoo to Ladakh, anything is possible in New Delhi. Here is a "laddoo" day when 300 refugee children were given "laddoos" during Diwali. Those who live on dust can digest stones. "Laddoos" will merely spoil their appetite. But then they drag even a soldier into this ceremonial tomfoolery and we see here General Cariappa giving his "laddoos" to some orphans of the communal storm.

If these space restrictions and standardization of publicity stop a producer from advertising his picture to the full and in consequence his picture fails to draw, merely because people are not sufficiently informed or well impressed with its publicity, is the I.M.P.P.A. going to make good the loss to the producer?

How can any one-sided sanctions be applied if there is no reciprocative benefit or guarantee given to the producer? Doing so will be pure and simple victimization. Or shall we call it blackmail?

Where is the sense in the I.M.P.P.A. members cutting their own noses to spite Vasan? If today Vasan's big publicity is goading Bombay producers to forge illegal and immoral sanctions against legitimate publicity campaigns, tomorrow they will, in utter desperation, prescribe the number of dancing girls, the type of sets, the grades of stars and other items of motion picture making that should be used in a picture.

Vasan is not scoring his unique success merely on publicity. His production values are refreshingly original and stupendous. He puts a couple of hundred good looking girls on as many drums and gives us the first spectacular drum dance in the country. He hires out a whole circus and takes it travelling on the celluloid to the most distant villager who has never seen a trapeze artist. He gives a sword fight in the true Fairbanks tradition and thrills millions. He erects big and sprawling sets which fill the eye with their art and grandeur. He takes three years to make a picture and spends 35 lakhs of rupees on it. He spends seven lakhs in publicity. He gives his workers a bonus of six months' salary. He gives away a lakh of rupees to the Mahatma Gandhi Memorial Fund.

How can the Bombay producers stop an enterprising man like that by victimising him with immoral and unbusinesslike restrictions on his publicity? A man who invests money in production—may it be three lakhs or thirty—wants his money back from the people. And how are the people to pay it back to him unless it is dinned into their ears with constant publicity that the man's picture is worth seeing?

Publicity is the vital item of a producer's prosperity. It is their only link with the consumers—the people who pay to see our motion pictures and make the industry stable and prosperous. How can the Bombay producers cut off this vital branch that supports their future merely to put down Vasan?

This type of unanimity amongst producers is a hostile front against their own customers. Cutting down publicity will bring down the box-office receipts. Producers must not unite against their own patrons. They must organize themselves in their production field. They must stop seducing each other's stars; they must stop sabotaging each other's pictures during premier weeks; they must stop paying blackmarket prices to the stars; they must fix up the ceilings of star salaries; they must stop the exhibitors from taking blackmarket money; they must stop buying expensive cars, racing, gambling and indulging in other degenerating pastimes.

Producers have a thousand don'ts to observe and another thousand do's to do to improve themselves and the industry before they start hitting their patrons on the face with such stupid and immoral proposals of standardization of publicity.

There is no sense in sinking the whole industry in an attempt to drown one man from the South. No man nor an association has any right to put down honest competition in any trade or business—least of all in a trade of creative art like film making.

PRAYER TO PREMIER BHARGAVA!

From Delhi comes the harrowing tale of an old exhibitor of Lahore who has, in his helpless old age, four married sons, several grandchildren and a total family of nearly thirty people to support merely with the dirty dust of Delhi.

His name is Nandlal Oberoi. He had four cinemas in Lahore: the Regent, the Crown Talkies, the Taj Mahal Talkies and the City Cinema. He had a well-equipped film studio and a lot of residential property in addition.

The Crown and the City Cinema were burnt down. The Taj Mahal Talkies was misappropriated by the Muslim landlord who swallowed Oberoi's machinery, deposit and other equipment. The film studio and the residential house were burnt down while the Regent Cinema was sealed by Pakistan Government on the 22nd

September 1947 and was subsequently allotted to one Said-ul-Rehman and Najam-ul-Hussein (ex-actor of Bombay Talkies) in partnership.

Nandlal Oberoi lost over 10 lakhs of rupees in a day and ran out of the Punjab with his large family to save his people and save for his posterity the precious heirloom of Hinduism.

For two long years he has been selling the few ornaments of the ladies of his family that could be smuggled on their persons and supporting his large family. But now he has reached a stage of destitution where only God or the government can help him.

On the 20th August 1949, Nandlal Oberoi applied to the Minister of Rehabilitation of the East Punjab Government praying for the allotment of Naulakha Talkies at Ludhiana. This cinema is left behind by the same Said-ul-Rehman who has now been allotted Nandlal Oberoi's Regent Cinema in Lahore.

Though Nandlal's Regent in Lahore was a bigger and more expensive cinema house than the Naulakha Talkies in Ludhiana, Nandlal prayed for its allotment to him to make some beginning of a new life and to provide his large family with at least a meagre living.

But the Minister of Rehabilitation of the East Punjab Government has not yet granted Nandlal's just and frantic prayer. The politicians in the East Punjab have been too busy with their own rehabilitation in the quick-changing ministries of the province to worry about the unfortunate refugees who have been mercilessly uprooted from their homes and thrown to the dogs.

There are eight cinemas left behind by the Muslims in the East Punjab. They have all been sealed up by the East Punjab Government since the last two years as the Government have not yet made up their mind about them. They don't seem to know what to do with them. A better idea would be to consult the Pakistan Government. The Pakistan Government know well what to do with the Hindus, the Hindu women and the Hindu property. And they put their expert knowledge on this subject into action quickly. If the Pakistan Government seal up a cinema on Jume Raat, it is allotted to a Muslim before the Juma prayers next day. And they somehow find the right Muslim for it.

But the East Punjab Government could not find the right Hindu refugee all this time to run even the Naulakha Talkies at Ludhiana though Nandlal Oberoi has been knocking at the door every day. And there are seven more Hindu refugees to be found for the other seven theatres. It seems to be a problem big enough to cause another cabinet crisis in the East Punjab the way they seem to be reshuffling ministries these days to suit the different lengths of the Sikh beards.

And if reports can be relied upon the Rehabilitation Ministry of the East Punjab Government intends to auction these eight cinemas left behind by the Muslims. Auctioning means giving the cinemas to the highest bidders. How can the impecunious, helpless refugees ever bid in an auction like this? When they have no money even to buy their daily rations how can they put up money to buy these cinemas? In an auction these cinemas will be bought by the non-refugee Hindus or Sikhs who have their money and estates in-

Ashok Kumar and Nalini Jaywant give a new yogic pose in "Samadhi", an I. N. A. romance produced by S. Mukherjee for Filmistan Ltd.

tact. Then how does the Rehabilitation Ministry help the helpless refugees?

Auctioning these cinemas would amount to cashing on the misfortunes of our helpless refugees. The only way to help those unfortunate people who have been thrown out of the West Punjab is to allot them the property left behind by the Muslims. And these allotments must be quickly done before the refugees take refuge in another land from where no one ever returns.

Giving Naulakha Talkies of Ludhiana to Nandlal Oberoi would be a good beginning and let us hope Dr. Gopichand Bhargava begins his new lease as the Prime Minister of the East Punjab with a merciful act before the Sikh beards grow longer and reshuffle the East Punjab Cabinet again.

NEW TECHNIQUE OF CENSORING!

Film producers, due to the very nature of their profession which needs art and imagination, are perhaps the most intelligent people in the country. The more laws you thrust on them to improve the films, the more ways they find to circumvent these laws.

The newly organised Censor Board in Bombay with the adoption of the new production code stumped them for a while and they stood up in protest when Shri Morarji Desai, the Home Minister, reversed the decision of the Censor Board and banned "Jugnu" right in the midst of its triumphant run at the Capitol Cinema in Bombay.

This righteous action of the Home Minister, however, made the members of the Censor Board angry and peevish and under the none-too-inspiring chairmanship

of Mr. S. A. Aiyar, the Board started on a doubtful career of almost vindictive deletions in picture after picture presented by the producers for censoring.

While the Censor Board showed studied indifference to a lot of well-deserved criticism appearing in the press, its members continued a merry career of cutting off quite a few harmless things from pictures without giving any intelligent reasons. No amount of reasoning or appeal to their good sense moved the members of the Board who seemed to stand with their backs to the wall ready for all eventualities.

But film producers, to whom human psychology is a matter of their daily meals, knew that some members of the Censor Board keenly appreciated the allowance of Rs. 10/- per picture paid to them for censoring and liked to work on the Board if for nothing else at least for the allowance drawn at the end of every month. The film producers also knew that Home Minister Morarji Desai, in his official capacity as the grand-uncle of the province, was directly responsible for the appointment of the Board members.

Putting two and two together in their usual practical way, some film producers evidently arrived at the conclusion that if the doubtful pictures could be previously shown directly to the Home Minister prior to presenting them before the censors, the pictures would pass muster automatically with the Censor Board.

Thought was action with our film producers who soon invited our genial Home Minister to many a picture prior to the censor examination. Now when the grand-uncle of the province like Minister Morarji Desai sees a picture out of sheer courtesy, the fact cannot remain a family secret. And the producers see to it that it doesn't. Even the grand children of the censors come to know about it, with the result that when the picture is put up for censoring it passes without any trouble by virtue of the mere knowledge that the Home Minister has himself seen it.

It is obvious that the ever-busy Home Minister does not see such pictures for the purpose of censoring. That is strictly the function of his Censor Board which has, according to his own public confession, more educated and cultured people than those found in the film industry. But the very courtesy of his seeing a picture prior to its censorship lends a strange protection to the picture from the censors who would not like to differ from their chief in the oft mistaken belief that the Home Minister has liked a picture merely because he found time to see it.

A glaring example of this technique of censoring is "Apna Desh" produced by Rajkamal Kalamandir. V. Shantaram, the producer of this picture, is known to be a persona grata with the Home Minister who had himself graciously found time to go through the script of "Apna Desh" before production. It was but natural that the Home Minister, who had taken a personal interest in the story, should have been invited to see the picture. It is an act of courtesy which cannot be denied to our popular minister. But V. Shantaram invited the top man of the province, who is incidentally the chief censor of all pictures and public morals, before the routine censorship by the Censor Board. And before Minister Morarji could reach home after seeing the picture, the producer's studio boys, without even consulting V. Shantaram, started telling rosy stories of the way Minister Morarji liked the picture and even described the spots he admired the most.

Now no one can stop people from talking and in such a favourable manner at that seeing that every one who works on a picture is enthusiastic about it. But the censors being human beings have ears like other human beings and they also hear what others hear. And when they hear glowing reports of Minister Morarji's approval of a picture, even though the Minister might have said nothing at all about the picture, they do feel a bit delicate whilst examining the picture for censorship. If they didn't they would be super-human and Minister Morarji has not yet claimed his censors to be super-human.

Is it any wonder then that "Apna Desh" was passed by the censors without a single cut?

And is it any wonder that a filthy, objectionable picture like "Dillagi" carrying its load of slander against the Hindus also passed muster?

Whether the film censors are qualified or not for their job, is it not essential that their minds at least should not be obsessed by the thought that their chief has seen a certain picture prior to its presentation before the censors?

Let us hope that Minister Morarji refuses to see a picture before it is censored by his official censors and

Munnawar Sultana is playing good emotional roles these days. Here she is, once again, in "Sabak", a social story produced by Sadiq Productions.

LOW INTENSITY

"NATIONAL" HIGH INTENSITY PROJECTION

WHAT A DIFFERENCE *HIGH INTENSITY* MAKES!

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

Get in touch today with your motion picture supply dealer for more details about stepping up the quality of YOUR projection with "National" HIGH INTENSITY Carbons.

National

TRADE-MARK

PROJECTOR CARBONS

FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors by National Carbon Co. Inc., Foreign Department, 30 East 42nd Street, New York 17, New York, U. S. A.

does not turn round and tell us that his censors are also super-men.

SUPERSTITIONS ABOUT THE "LIBERTY"?

By nature and traditions, the Indian is a very superstitious human being and it is rather amusing to find a good many of them in a morass of superstition these days about the newly-built Liberty Cinema in Bombay.

While they know that this cinema was built in the midst of shortages and in defiance of public opinion, they are inclined to attribute a number of coincidental tragedies to the curses supposed to have been showered daily on this cinema by the unsheltered refugees and the roofless poor.

Commercially the "Liberty" has of course become a gold mine with many a producer running after it, pride and purse in hand, to obtain a release for his picture. The theatre collected nearly seven lakhs of rupees in 28 weeks for Mehboob's "Andaz", an over-all average of Rs. 25,000/- per week.

As the second release "Dillagi" is reported to be not drawing so well, one wonders whether it was the new theatre or the picture "Andaz" which collected the huge amount of seven lakhs in 28 weeks. If, as some say, it was the new theatre that drew the crowds, that argument should also prevail while "Dillagi" is running because, surely, a new theatre cannot become stale within 28 weeks.

Whatever the reasons of the "Liberty's" commercial success, the theatre is associated with some very tragic events in Producer Mehboob's life.

A week before the opening of the Liberty Cinema and the release of Mehboob's "Andaz", Mehboob's mother suddenly died and the opening had to be delayed by a week.

During the run of "Andaz", Mehboob's young brother dashed himself to death on a motor bicycle.

During the run of "Andaz", Mehboob's property at Bandra was attached under the Evacuee Ordinance and Mehboob was almost declared an evacuee. Mr. and Mrs. Mehboob lost months of sleep on this account.

During the run of "Andaz", Mehboob fell seriously ill and slept for days on the "bed of death" as he called the cot he was lying on. His work stopped for months and not till "Andaz" had completed its run at the "Liberty" could Mehboob begin his new picture.

During the run of "Andaz" Nargis, the chief star of the picture, suddenly lost her mother from heart-failure. And Dilip Kumar, the hero of the picture was belaboured by goondas at Worli.

In their hurry to get the "Liberty", Producer Mehboob and Producer Kardar, brothers-in-law, clashed with each other and so did their wives Sardar and Bahar who are sisters. "Liberty" took away peace and harmony from the two families and turned mutual love into mutual distrust.

The "Liberty" brought the two partners J. K. Nanda and R. B. Haldia to the point of a terrific clash because they have booked the picture, "Singaar", for release at this theatre.

The "Liberty" has already put little Habib Hussein, its lessee, into many an embarrassing situation with the result that he is losing friends and risking his good name these days.

The manager of the "Liberty" was convicted for the first time in his life and fined Rs. 100/- by the Presidency Magistrate for showing that uncertified picture "Loves of Carmen" to a private audience.

Pursuing his ambition to get the "Liberty" somehow, even the grey-haired Chandulal Shah flirted with one would-be partner after another till sleep became a stranger to him for months.

It is rather strange that so many unhappy incidents are associated in so short a time with a new cinema. And it is no wonder that some Indians, who run back home if a black cat crosses their path, have already become superstitious about the "Liberty".

Though the list of Mehboob's tragedies is formidable we don't think that human destiny has started borrowing its dates from the release dates of the "Liberty". The "Liberty" has made many people unhappy because it has proved a gold mine and has therefore whetted the greed of the producers. All gold mines are graveyards of human happiness and cursed cradles of human greed.

YOU'LL HARDLY BELIEVE —

That Producer S. S. Vasan of the South, who gave us that box-office smasher "Chandralekha" and has now come out with another, "Nishan", has these days become a national menace to the Bombay producers.

That in their all-out attempt to poison Vasan, the Bombay producers have given him umpteen dinner parties at all sorts of places but the little South Indian seems to be having good intestines the way he has digested all food. You know he is used to the chillies of the South.

That these frantic attempts at poisoning Vasan having failed so miserably, the Bombay producers now want to cut down Vasan's wings by restricting his publicity campaigns for pictures to a few inches for every picture. If Vasan does not obey this mandate of the Bombay producers, his pictures will not get theatres in the North. Some free trade that!

That those producers who thought that with freedom we would have free speech, free trade and other freedoms are surprised at this new mandate of the Bombay producers who will soon ask Vasan to scrap good-looking South Indian girls from his dances and give a huge drum dance with a little "tabla" only. We do that in Bombay.

That little Vasan, protected by his "chaddar" around his seating equipment, is the least worried about the storm that is gathering round him and threatens to turn all his Tamil tortures into Hindustani one after another with the help of Pandit Indra. Let us see who wins the battle between the North and the South!

That while quietly lunching at Baburao Patel's "Azad" Vasan forgot to eat and talked of the evils of the 11,000-feet restriction imposed on the films by the

In "Naach", a social story produced by Kuldip Pictures Ltd., Suraiya gives another pleasing portrayal as the heroine.

Government. Quoting villagers and their needs, Vasan made a modest demand for at least 20,000 feet per film.

That Baburao Patel showed a way out of the impasse by asking Vasan to produce a film in two parts of 11,000 feet each and get the parts censored as two different pictures and show both the parts at a single show, as there is no restriction yet on what and how much to show people for their money. Thus Baburao Patel granted Vasan 2000 feet more than his demand. That was a useful lunch at "Azad".

That Vijoo Bhatt whose "kindly light doesn't lead" any more these days had to take "gentle" Jamsu and Chuni Lall to Madras to induce the South Indians to lift the ban on "Ram Baan". Now little Vijoo knows whose Ram Baan was more effective: his or Filmindia's.

That if the Government of Madras banned "Ram Baan" because of Sita being pregnant before her time, how is that Minister Morarji Desai could not see her burden? Evidently, Morarjibhai's eyesight has become weak these days. Why not change the glasses? They have been used too long.

That with Shobhana Samarth also playing the lead in Sohrab Modi's "Narsinh Avatar", Kayadhu, the wife of Hiranyakashyapu, also became pregnant, though her husband was away as long as 11000 and odd years. That is another 'Sati' defamed by our producers.

That those film artistes who get inconveniently pregnant in the midst of the productions only to slander our sacred deities must be put in a quarantine to protect them from their hungry husbands. A bit of self-denial is good for the artistes and the producers also.

That the Bhatt Brothers—Vijoo and Shanker—propose to table a resolution at the next meeting of the I.M.P.P.A. to stop female artistes from living with their husbands whenever they play goddesses for the screen. But how to protect them from the producers and directors?

That "gentle" Jamsu, president of the producers' Association, will demand another "mandate" to enforce "sanctions" on the husbands of the female stars to expel them to Robinson Crusoe islands if they fiddled with their wives during production.

That if "gentle" Jamsu is granted this "mandate", the husbands of stars will have to lead a celibate life for ten years at least seeing that our film stars always work in five simultaneous pictures and in pictures after pictures without even taking a Sunday off. At this rate we shall run short of stars as no new ones would be born.

That there is no need of maintaining a Censor Board any more seeing that the troublesome pictures are shown these days directly to Minister Morarji Desai prior to their routine censorship. After Morarjibhai's private trial which censor has the guts to ask questions?

That according to Minister Morarjibhai's unsaid thoughts Censor Board chairman S. A. Aiyar knows not only English and Tamil but Hindustani, Marathi, Urdu and Gujarati. But we insist on saying that he knows also Kanarese, Malayalam, Telugu, Punjabi, Assamese, Konkani and Pushtu. Aren't we blessed in having such a wonderful tongue-twister as a censor?

That Mian Abdul Rashid Kardar celebrated the first Divali of his long production career by calling on Editor Patel and embracing him with a packet of sweetmeats. Mian Kardar has evidently been seeing the photos of Maulana Azad embracing Sardar Vallabhbhai Patel.

That while Mian Kardar's Divali went off well with Editor Patel, despite Filmindia's unsympathetic review of "Dillagi", things did not improve between Mian Kardar and his brother-in-law Mehboob. It was Habib Hussein's Liberty Cinema that took liberties with their mutual affections.

That this Liberty Cinema has badly shaken the solidarity between several Muslim families who had sworn themselves to the motto of "one for all and all for one" after the partition of the country. With the golden rainbow of the Liberty on the horizon the motto seems to have been changed to, "each one for himself and Allah for all".

That the Liberty Cinema seems to have proved such a tickler of tempers that Mian Kardar is reported to have even suspected Bhai Jan Mehboob's motives in saying his "namaz" five times a day. Poor Mehboob, he prays because he has no other friend in the world except: "Bismillah-ir-Rahman-ir-Raheem. Al-hamd-u-lillah-i-Rabbil Alameen. Ar-Rehman-ir-Raheem. Malik-

i-yanm-id-deen. Iyyaka nabudu wa Iyyaka nasta'een. Ihd-i-nassarat al mustaqeem. Sirat-al Lazeena ana'mta alaihim Ghair-il maghdoob-i a'laihim wa laddallin. Ameen". After that beautiful prayer can Mehboob be alone? Nor can we!

That if Habib Hussein, the little boss of the Liberty Cinema, could understand the beauty and fervour of that prayer, he would not collect a crowd of greedy guns to bid for his cinema.

That film actress Geeta Bali seems to have mistaken a magistrate's court for a studio set the way she sat in her car and sent up her dummy to answer a charge of driving her car at 60 miles per hour. When the Presidency Magistrate said: "What does she think she is? Call her up", Geeta quickly went up three steps at a time before the Magistrate lost his humour. A court is not a set, little one, nor is the Magistrate a Kedar Sharma to accept the dummy for lighting.

That when Income-tax officer Jadhav called upon Suraiya to show the picture in which her toothless granny Badshah Begum worked to earn thousands from the producers, Suraiya was stumped. And so will be Munnawar Sultana when Jadhav wants to see Suraiya Sultana on the screen. This guy Jadhav is becoming a regular screen fan these days the way he sees pictures and makes notes. They say that he counts even the extras in a picture. What love of pictures!

That the Income-tax Department has evidently secured a smart guy in the ever-smiling Jadhav whose disarming smile has made many producers confess their "black" acts with the result that Jadhav now knows very well the complete scientific process by which white money is turned into black and vice versa in the film industry. But the person who has beaten Jadhav so far is our popular star Yakub.

That Munnawar Sultana is learning English these days to be able to convince Income-tax Officer Jadhav more easily. But the woman whom she carries with her for English practice seems to be teaching her the wrong words as Jadhav still insists on seeing the pictures in which Suraiya Sultana worked and was paid by the producers.

That Dr. N. D. Patel recently examined Suraiya and declared her heart completely out of danger. That shows that Dev Anand did not do much damage after all. God bless Suraiya's heart and may it live long to break the producers' hearts while meeting her ever-increasing demands!

That realising the shortage of sugar during Divali, some Rajkamal boys recently devised a method of securing some sweetmeats without much sweating. At a trial of "Dahej" songs they praised Jayashree's squeaky songs and asked for sweetmeats. The next day the entire staff got sweetmeats. Now they laugh both at her voice and her intelligence. Poor Jayashree, she is so good and simple.

That the new Evacuee Property Ordinance has quickly allayed the suspicions of Muslims in India and strengthened their belief in the secularity of our state. Their pop-eyed expression has changed into broad smiles as the new Ordinance lent caste to their sons, nephews and in-laws in Pakistan. We have now a real secular state with all freedoms for the Muslims. Jai Jawahar!

That we should have half-a-dozen more Ordinances tying up the majority hand and foot to emphasize our secularity and to prove that we are so hospitable a people that we throw even democracy overboard to prove that democracy is not the rule of the majority but a licence to the minority. Jai Jawahar!

That Producer W. Z. Ahmed, who took his star-wife Neena all the way to Pakistan after relieving his Indian creditors of several lakhs, does not seem to have found the Garden of Allah a very congenial place for his umpteen money-making plans. After running a Hindu cinema for a while, he flirted with the stage and has now become a salt merchant in Karachi.

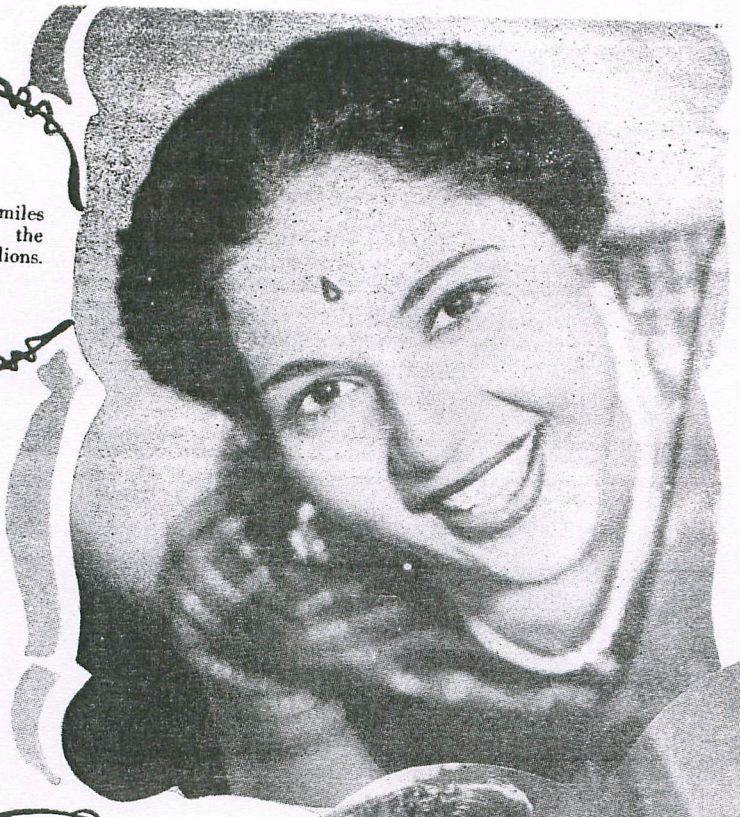
That Ahmed's salt business, however, does not seem to be giving the right taste to his home life the way Neena is reported to have demanded a divorce from him. Some friends, however, have temporarily relieved the saltish strain on the family life.

That Neena's miserable mental life in Ahmed's home is making her ex-husband Mohsin also miserable and he is worrying about his ex-wife and having long consultations these days with Ahmed Abbas, a common friend of both the ex's.

In "Sipahiya", a social theme, produced and directed by Aspi, Madhubala gives an excellent performance as the romantic village maiden.

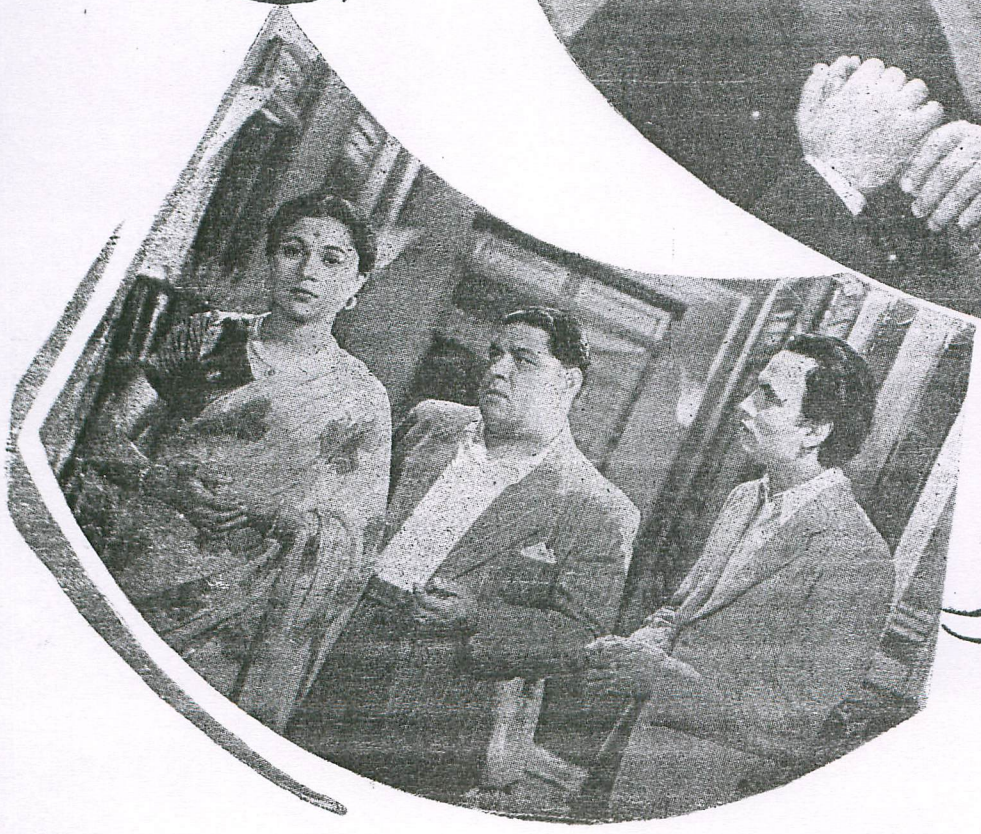
MECCA AT THE IMPERIAL

The Imperial Cinema in Bombay seems to have become the Mecca of all filmgoers, the way it is crowded inside and all around. Reason? "Hamari Manzil", the scintillating social picture produced by D. D. Kashyap for Famous Pictures Ltd. It is a picture which crowds seem to have liked because of its lilting music and interesting story.



Nirupa Roy smiles her way into the hearts of millions.

It is evidently the beginning of romance between Prem Adib and Nirupa Roy.



When a young woman becomes sad, men catch the infection and become sympathetic.

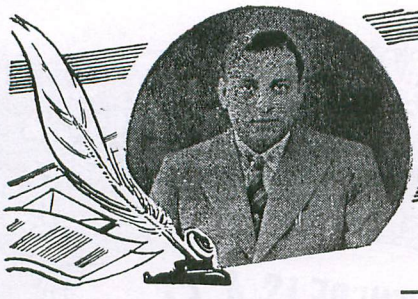
PICTURE PARADE OF "HAMARI MANZIL" FAMOUS PICTURE

Gope uses his face and hands and somehow makes the people laugh. He is the laugh-maker supreme.

Nirupa Roy makes "Hamari Manzil" a dream of all young film-goers and it is not surprising that she has become popular.

Gope is trying to sell Prem Adib's idea to that stern-looking chap at the desk. Does he succeed?

PANCHOLI PRODUCTIONS, CENTRAL STUDIOS, TARDEO, BOMBAY 7.



Editor's MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

JAGDISH PRASAD JAIN (Meerut)

What sort of men do American ladies like?

Henpecked dollar devils who can say honey and money in the same breath.

What is your relation with Minister Morarji Desai?

He is a friend who lectures on my sins every time I meet him. That improves his word power.

Do Americans ever wear dhoti?

Only when they join the Salvation Army and introduce Our Father in Heaven to the Indians.

Have you ever travelled in the company of girls?

Always! That is the only way of travelling fast anywhere.

What does a tired lady want?

An empty bed.

What do air mail letters carry?

Excess postage which breaks their speed.

Define a posthumous child?

A birth that blushes for its father.

When does a girl abuse herself?

When she becomes crabbed and loses a sugar-daddy.

How to welcome the wife of a friend?

Fold your hands and drop your eyes in respect. A friend's wife is a deity in disguise.

What is the best use of eyes?

You can wink at the faults of others and weep over their distress.

Has anyone seen God in this world?

Even Gandhiji who prayed every minute of his life met only Godse. The Invisible is God.

How long do you wish to live?

I am ready to leave but I have to wait in the queue.

Have you admired anyone up till now?

I love Nehru for his sincerity, I admire Vallabhbhai for his achievements, I like Morarji Desai for his utter honesty, I like S. K. Patil for his organizing ability. Oh, the list is endless. I like people for what they do.

How many kinds of men are there in America?

Four kinds: democrats and republicans and black and white. The red and yellow are not yet counted.

K. S. SANKARANARAYANAN (New Delhi)

A woman with a moustache is a speciality of the North! Can you explain why?

Some of these Punjabi women have gorilla glands which can grow a forest on a desert.

VIDYA RATTAN MITRA (New Delhi)

Does ballroom dancing have a good effect on Indian girls?

Oh yes, it makes them less feminine and gives them an opportunity to teach men how to dance attendance on them.

What is the real name of Dilip Kumar?

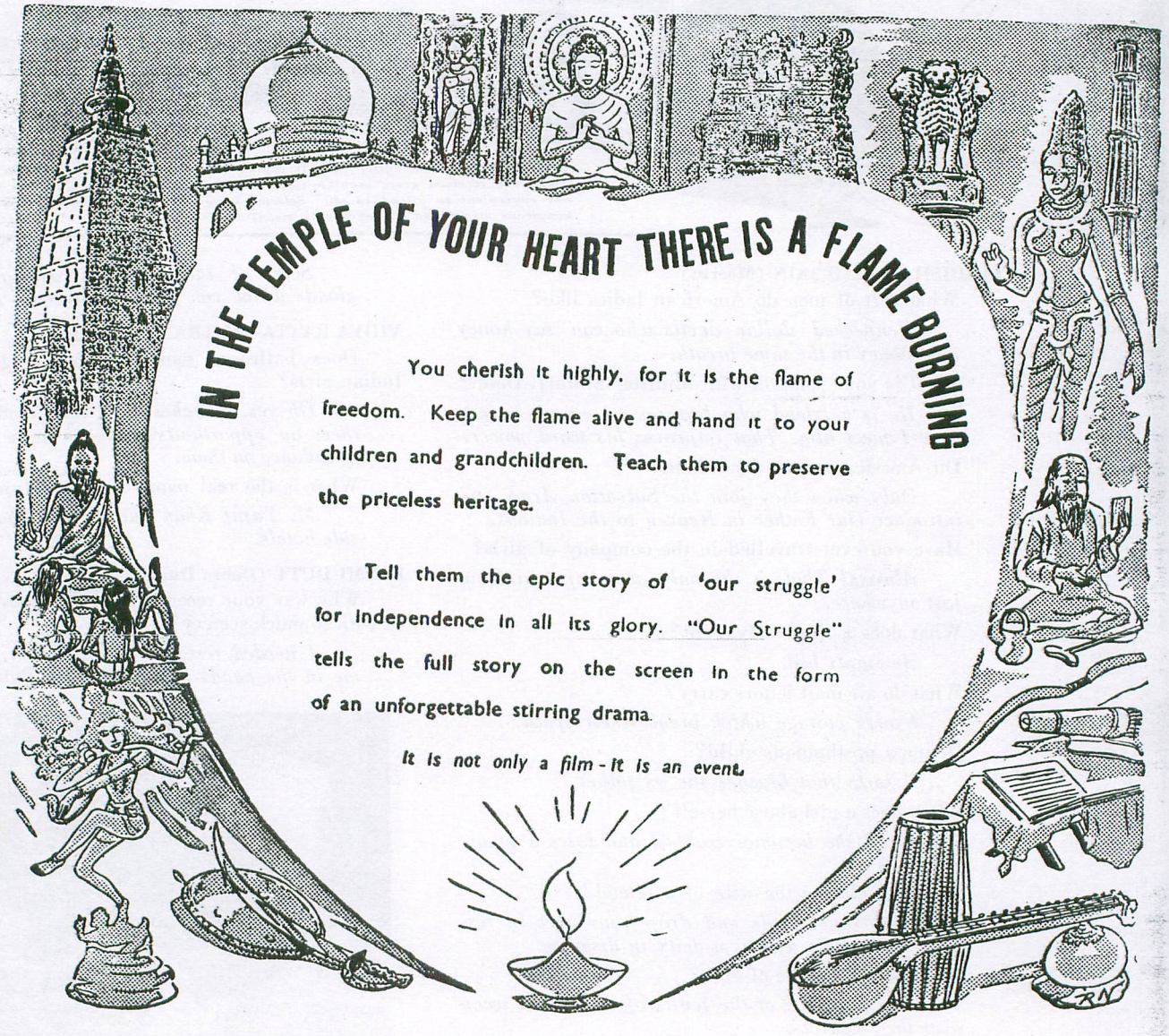
M. Yusuf Khan but he uses that only in sea-side hotels.

LAXMI DUTT (Dehra Dun)

Why was your recent trip to Mussoorie Hills covered with so much secrecy?

I needed rest and my friend K. N. Singh put me in the hands of his brother, Raneshwar Singh.

Touring the East Punjab, Pandit Nehru met a soldier who deserved the Military Cross for gallantry, of course, in Kashmir. Well, a military cross is always better than a wooden cross.


IN THE TEMPLE OF YOUR HEART THERE IS A FLAME BURNING
You cherish it highly, for it is the flame of freedom. Keep the flame alive and hand it to your children and grandchildren. Teach them to preserve the priceless heritage.
Tell them the epic story of 'our struggle' for independence in all its glory. "Our Struggle" tells the full story on the screen in the form of an unforgettable stirring drama.
It is not only a film - it is an event.

OUR STRUGGLE

MOTWANE LTD.'S FIRST FULL-LENGTH FEATURE

WATCH FOR THE OPENING DATE

MOTWANE LTD., 127, MAHATMA GANDHI ROAD, BOMBAY 1.

M 308

a leading lawyer of your town, who knew all the laws of protecting my privacy even from his young collegiate-brother who threatened to throw a whole college at me.

Why is Pandit Nehru loved and admired by Americans in spite of his declared policy of remaining neutral as far as two power blocs are concerned?

Nehru's grand reception in America is too transparent a political flirtation born out of the fear of Communism. It was indirectly a homage paid to the might of Stalin.

MRS. SEETA DEVI (Tellicherry)

Can you name one good hospital in India where the greatest care is taken of all the patients, rich and poor alike?

You won't find one in the whole world. The poor are nursed by God.

G. V. JOSHI (Belgaum)

I want to see Kamini Kaushal. Will she give me a personal interview?

Do you look like Dilip Kumar, hair and all?

AJODHYA RAM SINGH (Dumka)

Whom do you call innocent?

The dead. They leave their tricks behind.

SHANTI NEGI (New Delhi)

I am a member of a classless society. would you join me?

I am yours for the asking. What do you want me to do?

K. G. AGANUR (Dharwar)

What is your opinion about the present day Romeos and Juliets?

The Juliets are smart and intelligent but the Romeos are still below-the-balcony sissies.

M. ABDULLAH (Ambattur)

What do you think of the influence of women in politics?

A bad influence. It makes a dirty game dirtier.

Could you mind telling me how it was that you came to be the editor of "filmindia"?

I started the magazine and appointed myself. And for fifteen years I have been trying to justify my own choice.

D. A. PRANKANT (Bagalkot)

What did the late Jaddan Bai leave behind?

Freedom for Nargis.

You neither spin nor wear khaddar. In what way do you respect the preachings of Mahatma Gandhi?

I don't. I do the next best thing—live my life my own way without the present national masquerade.

S. VENKATARAMANAYYA (Visakhapatnam)

Is Simla still important?

It is now a sanctuary of whiskered frogs who make more noise than is needed for the size of their well.

Madhubala goes gay in "Pardes", a social story directed by M. Sadiq and produced by P. N. Arora.

PREM PRAKASH KAPUR (Simla)

When does a chair dislike you?

When it is put in an Indian cinema theatre. It sucks blood.

SRINIVAS S. JOSHI (Poona)

"Legislators may be shirtless", said the Speaker of the Madras Legislative Assembly. Let us hope they don't go any further!

Anything can happen in Madras. Let us pray!

How is it that the Learned Deputies of the Italian Chamber of Deputies fight with each other on the floor of the house?

We are equally progressive. The other day two Congress members of the Legislative Assembly of East Punjab came to blows forgetting their creed of non-violence.

N. HARI (Khoramshar, S. Iran)

Would you recommend. Mr. Patel, that instead of calling "nath" and "swamy" in our pictures, they should now resort to calling "babies" and "tomatoes" as the Americans do?

And "honey" and "toots" too!

Why don't you wear a white cap to hide your growing baldness?

When a man is fast becoming a Jawaharlal Nehru, at least in one thing, he need not hide his shining glamour.

OMESH CHANDRA WHIG (New Delhi)

In which form do you see the end of Kashmir trouble?

Prize cakes are always cut and eaten.

FRANCIS D'SOUZA (Sholapur)

Do you carry your girl's photograph in your wallet?

I carry the girl.

TEJESHWAR NATH (Jaipur)

Why is Jeevan given a comedy role?

Because he looks like Pandit Indra. And he often plays a villain too for the same reason.

J. LAL THANVI (Bombay)

How does Shri Morarji Desai feel when he sees beautiful girls in bathing costumes at the sea beach in Juhu?

His health improved pretty fast in Juhu after a serious illness. I don't know whether it was due to the beach or the beauties.

SAVITRI DEVI (Kanpur)

Why does Dilip Kumar lick his lips so often in "Nadia ke par"?

How else can he wipe off the lipstick?

What is sin?

I don't know. There is probably no sin left in the present world. Every act has become a crime.

VINOD S. KAPUR (Simla)

What do you think of those fat women who wear slacks?

Painted barrels without wine.

If Nigar has a rare temper, then a woman's eyes and smiles are no index to her heart!

Does a beautiful house necessarily mean a happy home?

Will you accommodate me in your house if I come to Bombay?

No. The minister for accommodation is Tapase. Get in touch with him at the Secretariat.

Some women are not good looking but still they attract boys; Suraiya for example, why?

Suraiya is worth several lakhs and blacks.

T. R. SWAMI (New Delhi)

Why is Juhu so popular amongst the film people of Bombay? What are the peculiarities and special attractions of the Juhu Beach?

Juhu has hotels where no questions are asked and the hotels have waiters who become dumb when they see a ten-rupee note. The beach has sand as soft as a bed and moonlight does the rest. Juhu is the Honolulu of lovers.

V. SRINIVAS SASTRI (Bombay)

I am very anxious to see a film being shot, but have

Lotus-Orient Films

Present

REHANA
DEV ANAND
YAKUB
CUCKOO

Lyrics :

SANTOSHI
MADHOK
RAJENDRA KRISHNA

in

DIL RUBA

SAROJ PICTURES LTD.,
360, VITHALBHAI PATEL ROAD,
BOMBAY 4.

LOTUS ORIENT FILMS,
603, JAME JAMSHED ROAD,
BOMBAY 19.

no friends who can help me in this matter. Can you help?

Take this copy to Raj Kapoor, College Street, Matunga, and he will take you to his set. If he doesn't, report to me.

R. D. KHARE (Lucknow)

How do you like the policy of the Government of India towards Kashmir?

We are spending 190 crores on defence every year. We can afford the men but where is the money? If we give half of that amount to Guruji Golwalkar he will give us an army which will keep our neighbours trembling in their shoes.

H. BANNERJEE (Poona)

What is a poem in Russia?

A national anthem.

INDRA KHOSLA (New Delhi)

If you commit suicide!

What optimism!

Have you anything to say on India becoming Asia's leader?

India is not leading anyone not even Indians. Watch those snake-eaters of China.

ROSHANAND SAHU (Jamshedpur)

What is your definition of a clerk?

A drudge with a grudge against the world.

Are you in favour of lipstick and why?

So that you get something at least from a kiss these days.

When a lady offers a smile in a cinema house what should one do?

Refuse it by smiling back at her unless you are sure that she is a lady.

SANTOSH KUMAR (Lucknow)

I want to correspond with Madhubala. Can you give me her address?

Her address is: Cassim Manzil, Peddar Road, Cumballa Hill, Bombay.

P. A. VISWANATH (Calicut)

How is it that Cuckoo being an Anglo-Indian girl seldom displays her 'Anglo' parts?

The Anglo parts excite the Indian censors and she has to keep them covered.

N. RAJAGOPAL (Mysore)

Are you in favour of animal slaughter in the name of God?

I like any slaughter in the name of God if it provides food for the empty stomachs.

What do Americans think of white caps?

The white cap has a bad meaning in America. The white caps belong to a self-constituted body in U. S. who commit outrages upon persons under the pretence of regulating public morals. Strangely enough this American definition describes our white caps most aptly.

When do women's tears turn into pearls?

She is not a good-looker for a Canadian but she is on their embassy staff and has to learn Hindi to make herself understood to the Hindi-crazy Indians around her.

When men hold them in their hearts and set them in sentiments.

Why are statues built?

To provide open-air closets for birds. We have a number of them in Bombay fouled by the birds.

P. C. PANDEY (Lucknow)

Why do our leaders indulge in tree planting whenever they visit some place?

If they plant themselves they won't grow. So they must plant something that will grow at least.

What, in your opinion, are a few of our liquor-addicted leaders going to do when total prohibition is enforced?

They will live in New Delhi where there will be no prohibition.

MISS P. S. SILAS (Secunderabad)

Which is the noblest form of revenge?

Forgetting the injury.

MARRIS NELSON (Agra)

What is the advantage of a double chin?

That is more area for spreading the lipstick.

What is the advantage of a high heeled shoe?

It improves the height of a kiss.

Sadiq Productions Ltd. Present

SARAK

Starring

MUNAWAR SULTANA

JAGIRDAR • KARAN DEWAN

KUMAR

and

OM PRAKASH

Directed by M. SADIQ

SADIQ PRODUCTIONS LTD.

Shree Sound Studios, Dadar, BOMBAY 14.

MRS. MANORAMADEVI BHARADWAJ (Indore)

If Samaldas Gandhi could win a war in Junagadh, why is he not posted in Kashmir?

In Junagadh it was a war of words. In Kashmir it is a matter of bullets and a nephew of Gandhiji can't be sent on a violent front.

A. PUSHPAVATI (Secunderabad Dn.)

Why do I prefer seeing you in photo than in person?

You musn't be much to see and you don't wish to disillusion me. I appreciate your courtesy.

H. HARDET SINGH (Singapore)

How many Patels are there in India?

Only two, Vallabhbhai and myself, the rest are bankers.

C. D. MERCHANT (Bombay)

Why are guards of honour provided to our leaders?

To provide us with an exhibition of their strutting. That is one of the vices we have inherited from the British.

Please note that it is dangerous for you to move at night, with your wife wearing valuable jewellery. Don't you remember Aga Khan's recent mishap?

My wife has no jewellery worth robbing. I am her only Kohinoor and no one else wants that.

Is kissing dangerous in a medical sense?

But doctors don't let the nurses escape. Do they?

Why is Sarabhai's family more in the news nowadays?

Because one of them is suffering from dancing hysteria.

BISHAN SAHAI (Ghaziabad)

How can a hen-pecked husband be recognized in a crowd?

He walks behind with his bed-accident in his arms.

Cannot the displaced Indian princes be of some use in the film industry?

Some of the princes have already adopted quite a few of our celluloid princesses and we can smell a lot of money burning these days.

M. L. PURI (Simla)

If "Loves of Carmen" could be banned why not "Barsaat"?

Then "Barsaat" must be an interesting picture, because there were more "legs" in "Carmen" than "loves".

MRS. RAMANI MUTHANNA (New Delhi)

How can one live year after year with the same man and yet hold his love and interest?

By being the shadow of his self and the widow of one's own.

V. G. K. THATHACHARY (New Delhi)

What is the qualification of the Honourable Sardar Baldev Singh?

He belongs to the race with virgin hair.

S. H. DAGA (Bombay)

Why did Pandit Indra leave Sardar Chandulal and go to Vasan?

Frogs travel when a well dries.

What is pain?

The democracy of God.

E. RATNASWAMI (Kancheepuram)

What are these Madrasis doing in Matunga?

Not Matunga but Matungam. They are cooking idli and dosai and cursing their employers.

MUNEYB (Trichinopoly)

'Love is an art'. Is it?

It is food for the lovelorn—food that you can't grow with tractors.

V. D. MAHABAL (Poona)

What can you say about Madhubala?

Nothing yet to say. Her eyes are still blank and innocent.

MISS RUBY CHOUDHURY (Bankura)

What is mental polygamy?

It is a love-thy-neighbour game on a big scale.

Is love a worship?

Only, if the beloved is a deity.

MISS SAROJA (Bangalore)

Have you visited the Brindavan Gardens in Mysore?

And also noticed the waste of water and electricity on the half-starved population. We need fountains in fields and not in parks.

NIRMAL (Rewa)

Are there saints in America?

America has several "Saints Incorporated" paying regular dividends.

Who creates problems for the politicians?

DON'T PAY MORE

The 5th edition of "Grey Dust", India's best seller, is now on the stalls. Don't pay more and encourage blackmarketing. We shall print as many copies as readers want.

The prices are: India Rs. 10|-, Pakistan, Burma & Ceylon Rs. 12|- Overseas £1 or $5.00, tax and post paid at your door. Remittances should be made by M. O. or postal orders. Copies will not be sent by V.P.P.

GREY DUST

THE WORLD'S MOST EXCITING BOOK
ORDER YOUR COPY TODAY.

SUMATI PUBLICATIONS
55, Sir Pherozeshah Mehta Road,
FORT—BOMBAY—INDIA.

Politicians themselves set the problems for the people to solve, e.g. Pakistan. Did the people want Pakistan?

Why is Aga Khan getting fatter everyday?

Because his Khojas are getting leaner. He knows that it is healthy to be slim and as their Imam he is taking the weight of his Khojas on himself and keeping them healthy.

RAM SHANKAR PRASAD (Patna)

What is the depth in a drop of tear?

It can be eye-deep or heart-deep.

B. K. LALDAS (Madras)

Can a man die ignorant?

Gandhiji died ignorant of the intentions of his followers.

IKRAM U. KHAN (Bilaspur)

What is the smell of sex?

It is a perfume in love but a stink in lust.

How do you pray—with unfolded hands or folded?

I only remember Him. God doesn't want gestures and demonstrations. They are reserved for Congress ministers.

MISS S. BHALERAO (Bombay)

What are the raw materials of love?

A green heart and some weak flesh.

VISHNU NARAIN SARIN (Nawalgarh)

What is Minister Morarji Desai thinking these days?

He is wondering why his own kidneys are not taking his orders while the rest of the province is.

What, in your opinion, is going to happen in Bengal if the present state of affairs continues?

The Bengalis seem to be straining for an independent united Bengal with the East and the West thrown in and India and Pakistan thrown out.

SURINDER SINGH (New Delhi)

Do our ministers really plough and drive tractors or do they simply pose for photographs?

That is all photo-ploughing and word-sowing which grows no food but increases only our hunger. Recently the wives of the I.C.S. officers also did some photo-ploughing in New Delhi but got wild when the Agricultural Department sent them a bill for the loan of the tractors. They wanted to grow photos and not food. They should have called in our film producers who would have given them better photographs with dummy tractors.

A. N. NARAYANA RAO (Mysore)

Is woman man's dearest rib?

Yes, the most expensive.

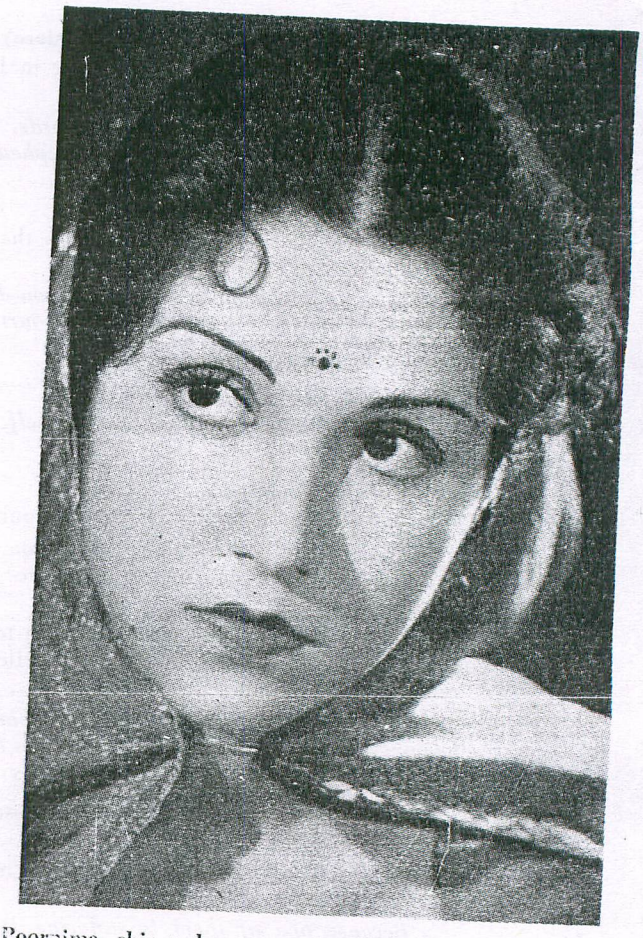
When does a man gesticulate unnecessarily?

When the tongue can't spit out as fast as the mind piles up thought.

What are predatory friends?

Parasites who eat at your table and foul your garden.

What's dating a girl?



Poornima, chic and smart, makes Jagat Pictures' "Gauna" an interesting picture.

Rating her appetite for fun and food.

When does a woman stop wondering about a man?

Next morning!

Why do you like to paint yourself black?

It is a popular colour these days and collects profits.

MISS U. PAI (Bombay)

What is sharper than razor's edge?

That boneless blade which God put in a woman's mouth.

How will you differentiate "aping" from "imitating"?

Imitation is flattery, aping is mockery. The first is a compliment, the latter a caricature.

UMESH SAXENA (Dehra Dun)

Why should military officers be allowed to drink when civilians are being prohibited?

We have inherited our army from the British and those watered with liquor cannot now live without it.

MISS T. D. BHARUCHA (Bombay)

What do you think of the pictures M.G.M. produces these days?

One good picture as against ten rotten ones. Some of them however entertain but don't enlighten.

ZACHARIAS HAMLET (Madras)

How did a question originate? Can you please tell me who put the first question to whom?

When Adam saw Eve and wondered, the first question took shape. The Serpent answered it.

DERRICK BAILEY (Meerut)

Can Raj Kapoor be called handsome?

He is too short to be handsome. A man must be man-sized. Raj's father was very handsome once.

Why do you charge for your autographed photo when Nehru gives it free?

Thousands of Nehru's photographs are published every day. His photos have no market value, mine have as they are not published so frequently.

M. H. JAFERY (Madras)

Is smoking prohibited in Bombay cinemas also?

All prohibitions begin in Bombay first because we have a government with more inhibitions.

KUMARI SHAMA (Srinagar)

India has given her jawans, her wealth and her everything to save Kashmir from the raiders. What have the film people contributed to this cause?

Didn't we send some of our acting junk to be photographed with Sheikh Abdulla?

We have got a thousand and one raped women in refugee camps here. They are in a miserable condition due to no fault of theirs. They are looked down upon as untouchables, even worse than that. Don't you think that their faith in religion, God and humanity has been shaken?

But still they seem to have faith in our glib-tongued politicians. I think some of these politicians should marry these unfortunate women and set an example to others.

SATINDER PAL CHOPRA (Jullundur)

Do you believe in fortune telling?

Only if the hands are fair and soft and the fingers are long and artistic can I remember Cheiro's remarkable conclusions of palmistry. Fortune telling is a good drawing room pastime if there are less men and more women as guests.

MRS. TARA V. GOPAL (Madras)

What do the masses see in Suraiya to go crazy about?

They are crazy about what they don't see.

ALBERT D. GONSALVES (Bombay)

Does imagination help us to forget our worries?

You can't imagine sugar, rice, wheat, money etc. You got to have them to forget your worries.

MISS SNEHALATA SRINIVASAN (Bangalore)

Did you ever dream of becoming such a witty person?

A hungry man becomes either a humorist or a Communist.

M. M. NAIR (Poona)

What was Minister Morarji Desai before he became a minister and Congressman?

He was a deputy collector in the British regime for years and then he became the S. K. Patil of the Gujarat Provincial Congress Committee.

K. G. MATHUR (Ghaziabad)

How do you feel on seeing our filmstars making love under the Municipal lamp-post?

That is degrading the lamp-post. Minister Morarji learnt under it.

Is Tata related to Bata?

Tata has got his head in the air, Bata has got his bread in the boot.

Is Pandit Indra your friend?

Oh, no! I am his friend.

SARLA KAPUR (Mussoorie)

I believe in a few years time Sardar Patel will not allow ballroom dancing in India. Is it also a vice?

The Sardar has none of these puerile inhibitions, Sarla. He would have danced with you had he not had a heart to nurse. It is these little provincial Caesars who are killing all the joys of life.

MISS G. SREE (Vizagapatam)

What is love?

To a man an argument of desire, to a woman a guarantee of security.

SATYA PRAKASH JAIN (Karachi)

Are you aware that even the tailors of Karachi have stopped stitching Indian-made cloth?

But the idiots forget that their skins are still Indian and so were the breasts from which they once sucked milk.

KHARAK SINGH (Kuala Lumpur)

What does Kardar mean by "High, higher and still higher"?

That refers to his pile of money.

I have often seen young, beautiful girls mentioning your name and admiring your answers. Ain't you a lucky guy?

Where is the luck? See the blasted distance between us!

HARIHAR SHAW (Dumka)

Why did a man like Gandhiji take birth in India and not in Europe?

Gods are born in the midst of worshippers. Did you ever hear of a prophet being born in England or America?

V. SUNDARARAJAN (Poona)

A friend complains of emotional poverty in his wife. What is it?

Your friend has failed to warm the bed properly.

Define 'middle class'?

Wasti will perch himself on anything so long as he can get near enough to a charming girl like Usha Kiran in "Gauna", a social story produced by Jagat Pictures and directed by Amiya Chakravarty.

The crowd midstream in the whirlpool of ambitions and economics clutching at straws.

If an erstwhile Muslim Leaguer can be admitted into the Congress, why not a R.S.S. man?

We accept a Muslim Leaguer into the Congress to emphasize the secularity of our state. It is like capturing a snake from the jungle and putting it into a snake-charmer's basket without realizing that however much poison you may extract from the fangs, more is accumulated immediately. Congressmen are fast becoming street-jugglers and they prefer the poisonous snakes to the non-poisonous ones. They should know that the R.S.S. can't hurt India however angry.

D. J. JHALA (Rajkot)

Whose services are more essential to the nation: a teacher's or a journalist's?

Both are needed, one to teach, the other to preach.

Do you think Socialists are able to run the government?

Leave alone the government, they can't run their own Party properly.

DAYA KHIAURA (Hong Kong)

What will be the feelings of a young girl who in her gorgeous paraphernalia goes for dancing on a Saturday night but returns home without getting a partner to dance with?

The last one I met tore a new dress and wept for four hours. This always happens to girls who go out with me but these days I invite a couple of dancing boys to save the dress because we have a cloth shortage in the country.

KUMARI MOHINI MANSUKHANI (Lucknow)

What will God say to Godse?

That he deputized well and truly. Isn't God responsible for life and death? Godses are merely instruments.

Have you ever lied deliberately?

I have always lied deliberately otherwise I tell the truth and bluntly.

SYED MEER MOULANA (Bangalore)

What is a train romance?

A flutter between two stops.

S. R. SINGH (Kanpur)

What is the size of your purse?

Just the size of my family.

MISS SUMATI BHALERAO (Bombay)

Who discovered, "I love you"?

Not Adam. He didn't have competition. "I love you" is a slogan of a rival.

What do you think of the ban on Rummy?

I don't worry about the ban but Rummy Sood, Kamini Kaushal's husband, has reason to because his wife read the notification and became a law-abiding citizen.

Do friends in need remember you?

And how? Their affection often makes me poor.

UMESH C. AGARWAL (Lucknow)

Did you ever search a lady's vanity bag?

I had no need to search the bags. I searched the women and found what I wanted.

PIYUSH DHAR CHATURVEDI (Tundla)

Why should a man be honest in the dark?

Otherwise the light is switched on.

GURBAKSH SINGH (Kanpur)

How do you like Pushpa Hans?

Quite tall and talkative and she sings Punjabi songs which remind you of the wheat fields we lost.

V. P. VASWANI (New Delhi)

When will the Indian Government place before the public the balance sheet of Kashmir operations?

When they stop grooming Sheikh Abdulla as India's son-in-law.

MISS G. B. GUSHTASPI (Bombay)

How do you resist temptation?

I don't because I'll miss experience. And experience is knowledge.

JATINDAR NATH (Hoshiarpur)

What is romance to a politician?

In India it is the death-bell of his popularity.

R. JAYALAKSHMI (Negapatam)

Authors compare women's faces with the moon but not with the sun. Why?

They want to stare at women without getting blind.

What did Gandhiji leave for his countrymen?

The Congress octopus with its long-armed suckers.

Who is the most honest and sincere minister in India now?

Most of them are honest and sincere but few of them are competent and efficient.

Why is Gohar still a 'Miss'?

Probably she waited in the queue too long.

MISS T. A. PIPARWALLA (Karachi)

Who calls Nargis beautiful?

Raj Kapoor does. Write and ask him why. His address is College Street, Matunga, Bombay.

MOHINDER SINGH KAINTH (New Delhi)

Have you ever been to an inn?

Once and I brought home a wife. The place is called the Wayside Inn.

RAJENDRA (Delhi)

Is politics really so easy a subject nowadays that even a tonga driver can discuss it?

He has a right to, seeing that his horse is taxed, his tonga is taxed, his stable is taxed and his own food, water and movements are taxed. A man who is taxed that way has a right to yell.

B. P. SHAH (Ahmedabad)

Who is the best leader of India at the moment?

Sardar Patel in the national field and Pandit Nehru in the international one.

I. G. CHANDRASEKAR (Begumpet)

Which producer has great regard and reverence for you?

Mr. Himansu Rai. He is in the other world and that is where he cultivated his regard and reverence for me.

V. K. FAZLUR RAHMAN (Bangalore)

Who is more beautiful: Jayashree or Kamini?

Jayashree! She is charming and good-natured in addition

Which 'ism' do you follow, brother?

Communism without Moscow is my philosophy, Socialism is my practice and Congressism is my politics.

B. R. MUNIPALLE (Poona)

I think there is no love lost between you and Dewan Sharar these days?

There is a lot of love lost when we meet but when we part we start searching for it.

MRS. WILLIAM MOSES (Tanjore)

What am I to do with people who fail to understand the spirit of your criticism and writings?

Poison them with datura.

Are you strictly a one-woman man?

Save me a blush, madam.

M. A. HAQUE (Chittagong)

What future relations between India and Pakistan do you expect?

Armed neutrality with disarming hypocrisy on both sides.

A. BALAKRISHNAN (Manali)

One often finds the nude figures—especially of the fair sex—dominating the studios of the modern painter and sculptor. What has the nude to do with art?

Art reveals what is otherwise denied to the eye and the sculptor and the painter lend to the nude a morality in marble and colour—morality which flesh and blood evidently lack.

MISS K. SRIVASTAVA (Allahabad)

Which pen and ink do you use in replying our questions?

It is not merely a "pen-and-ink" matter. It is a "brain and think" business, my dear.

MADANLAL S. SOLANKI (Jodhpur)

What makes you hungry?

Time. It is a two-hour feeding schedule with me.

What is Chandulal Shah's hobby?

To have his finger in every pie.

I want money, Mr. Patel!

So do I and so does my neighbour. We all want money, son, because money is the honey of our existence.

Would you prefer your sons to start from a scratch with no money as soon as their education is finished?

They will have to because there isn't enough money to give them a push.

P. N. JOSHI (Rajkot)

Is monogamy natural?

Quite natural in bed.

B. KISHEN RAO (Bolarum)

Wherein lies the evil genius of Stalin?

His genius lies in harnessing Communism for the happiness of his people. The evil part of it begins when he starts rushing others to do so.

N. S. SAWANT (Bombay)

How many types of moralists are there in our country?

The genuine ones and the Congress ones.

MAHBOOB ALI KIDWAI (Bara Banki, U. P.)

Do you think the spate of Islamism will swoop away the fragile structure of the film industry in Pakistan?

Islamism has swept off great empires in the past and there will be no Pakistan one day, leave alone its film industry, if the fanatics don't heed the warning of history.

GOPAL CHANDRA BANERJEE (Barrackpore)

Are quarrels worth picking?

Only if hearts would be lighter and cleaner at the end of them.

Is Nargis the Norma Shearer of India?

She is merely a shearer of producers.

What will be the position of monkeys when Ram Rajya comes into existence?

The monkeys have Ram Rajya already. They get more food than men do in this country. The other day Sir Shri Ram of Delhi, an industrial magnate working on the Food Committee, told me that India has 200 million monkeys as against 320 million human beings and that the monkeys were more healthy than the human beings because they get all the food they want, even if they have to snatch it from us. Sir Shri Ram wants the monkeys to be shot. Isn't it strange that a man with his name is so dead set against the monkeys?

K. S. PATIL (Wun, Berar)

Isn't India a paradise of plenty?

It is a bedlam of babies.

KR. RAJENDRA SINGH (Agra)

How can one distinguish a Parsi girl from an Anglo Indian one?

One has a nose and pallor, the other has a face and colour. The Parsi girl usually has no legs while the Anglo Indian one has a pair of good ones.

D. WILLIAM MOSES (Tanjore)

You are one of the very few intellectuals in our country. Why can't you become a politician and serve the country?

I want to remain an intellectual.

V. KUMAR (Uchana, P.E.P.S.U.)

Is snoring an art?

When it is practised in a crowded room to hypnotize others to sleep and to bring one's opportunity nearer. Watch a newly married man in a joint Hindu family and you will understand what I mean.

S. W. SHIRODKAR (Bombay)

Define a harmonious home?

"Azad"! Only two chaps bark here—I and Moti. The rest listen. For harmony a home needs listeners.

When does a husband of a film actress commit suicide?

Never. It needs courage and character to commit suicide. Most husbands of film actresses believe only in pimping and profits.

Does religion count so much in marriage relations?

It does if one is based on philosophy and the other on fanaticism.

M. DEVARAJ (Mysore)

Is it true that artistes are snobs?

Not if you know them. Some of them however are too unintelligent to be social.

MISS S. SARASWATI (Madras)

Devdas Gandhi's hands ached every morning he took up American papers to read. Did you also feel that way when you were there?

No. I am not jaundiced and anemic.

M. N. ROY (Lucknow)

If love is so heavenly why is it practised in camera?

Isn't heaven a difficult place to reach? It takes the virtue of a life-time to reach its gates.

A. V. NARASIMHAN (Hyderabad Dn.)

It is said that you use the word 'I' too often?

I don't have to say the word, I look it every inch.

What is a hard currency area?

The home of the mortgagee.

Isn't Rajaji very far-sighted?

Yes, but he sees only himself at the end of his far-sight.

What is a striking beauty?

Eyelids which lift reluctantly and drop quickly. Few have survived the hit.

M. JAYARAM (Mysore)

How to serve India in the best possible manner?

The present prescription is: don't smoke, don't drink, don't gamble, eat bananas, grow cabbages, wear khadi, pay taxes, garland the leaders, cultivate patience and vote Congress. The latest is "Miss a meal". The last one will be: "Miss all the meals".

Shekhar plays the lead in "Ankhen", a social theme produced by Goel Cine Corporation.

KUMARI P. M. BAILEY (Meerut)

When a young girl is in love with a youth, she even worships his shadow. Why?

That is the trouble with love—too much of shadow hunting.

If you are offered the choice between an interview with Shri Morarji Desai or the music of Sushila Rani, what would you choose?

I would prefer music to a lecture.

H. NAGESHA RAO MANAY (Madras)

Some men close their eyes and dream; others open their eyes and hope. To what category do you belong?

I open my eyes and see my dream taking shape and then I close them and hope my fellowmen won't ruin my dream.

What is one grey hair in the head of a beautiful woman?

It is the dawn of her soul as the mother of man.

How do you feel when you listen to the late Saigal's songs?

What the dead sing is always music.

India, Pakistan and Afghanistan—don't you think that these countries will make history?

Yes, they will as forge and field for the hammer and sickle.

K. GANESH (Bombay)

Who is earning more these days, the producer, the distributor, the star or Mr. Patel? Please for God's sake speak the truth?

The Government and that is God's truth.

H. D. JAYASENA (Matugama, Ceylon)

If you were my father on his death-bed (which God forbid!), at this very moment, what advice would you give me?

Look up, son, for guidance and you will never have to look down in this world.

A. B. NATESAN (Chittoor)

What is the son of our Deputy premier Mr. Patel doing?

He is a municipal corporator, company promoter and newspaper magnate. His name is Dahyabhai which means a "wise brother". He is wise, brother, to establish himself well before Papa's heart gets the better of him.

P. K. KUNJU MOIDU (Fort Cochin)

Is God a belief or a hope?

He is Faith, the Healer of all woes.

S. D. SHUKLA (Kanpur)

How do you react to a female smile?

If the face is good and the teeth are nice I admire the smile. To be effective even a smile needs a good setting in this world of showmanship.

CHAMAN L. SETHI (Saugor)

What are the equipments of a professional beggar?

The conscience and generosity of the almsgiver.

What is the poor pedestrian to do?

He can get under a car and be a poor corpse.

Muslims are happier in the Indian Dominion or in Pakistan?

In India. The new Republic will be a Kingdom of Allah with Nehru as the first Caliph. If you don't believe me read the latest Evacuee Ordinance.

A. G. KRISHNA (Rajahmundry)

What does every husband expect from his wife daily?

Smile and silence! The rest she provides without any effort.

M. J. NANAYYA (Bangalore)

Is Nargis pessimistic by nature?

No one can remain pessimistic in Raj Kapoor's company. That boy's bubbling enthusiasm will brighten up the dead.

D. NATARAJAN (Poona)

What do you think of our ministers disguising themselves?

They should assume their previous disguise if they wish to win the next election.

Names of popular movie stars have already been exploited by race horse owners. What about naming some after our popular ministers?

Not unless we have mule and donkey races.

G. MADHAVA RAO (Visakhapatnam)

Once you told that Manu Subedar is constructing the Liberty. Now you say Habib Hussein sold his Liberty Cinema to Mehboob. How come?

Manu got the land, the license and the materials. Habib borrowed the money and built the theatre protected by Manu's magic wand. Now Habib has turned the theatre into a negotiable commodity with weekly fluctuations. Mehboob has been thrown out of the deal recently.

MANU G. BHAGAT (Bombay)

Is America a land of women's opportunity?

Yes, to exploit men.

Why do some women beat their breasts while mourning their dead?

To wake up their heart and induce it to shed some tears.

Is life an art or a science?

It is both—art in distress and science in success.

B. SURYA RAO (Khargpur)

When do sinners pray to God?

When their sins become painful.

A. S. NAIDU (Secunderabad Dn.)

Can you guess the age of the person from the type of questions he puts to you?

Your mental age is 12. I don't worry about the physical age as all bearded goats are not our educational ministers.

What are your qualifications for calling yourself a Congressman?

I have invested Rs. 6/12/- in the Congress during the last 27 years.

L. KRISHNA RAO (Anantapur)

Is there any value for beard nowadays?

There is a ministership in Abul Kalam's and leadership in Guruji Golwalkar's. Last time when the beards clashed—Aurangzeb's and Shivaji's—new history was made.

Why do the Presidency College students pass by the side of Queen Mary's college?

To learn some bed-side manners, perhaps.

MISS VANMALA R. BIJLANI (Thana)

Do you really worship Sardar Patel with all your heart?

No. I don't worship human beings, but I pray for his long life because the country needs him very badly today.

H. H. SINGH (Singapore)

How does the present devaluation affect your "filmindia"?

The price of production has gone up by only 40 per cent. I am furiously thinking of recovering this increase from the readers so that they learn to vote intelligently next time.

RATAN PRAKASH SAXENA (Kaithal)

Differentiate between Nehru, Acharya Kripalani and Vinoba, the disciples of the same saint?

One is the heir, the second one is the conscience and the last one is the cartoon of Gandhiji.

S. K. MEHTA (Simla)

Is it a sin to fall in love with a married woman?

Yes. Wrecking a home is a crime in addition.

Why do all our leaders wear chappals?

To throw them away quickly and run when they are chased. But in this country they are never chased. Even their damn chappals are stolen and worshipped.

H. HEMAKESARI (Dharwar)

Do you know why most of our heroines worship Lord Krishna when they are in difficulty?

Lord Krishna always rushed to the rescue of women and right from his childhood Krishna understood the problems of Gopis better than those of others. No wonder our heroines appeal to a god specialized in women. This is an age of specialists.

Why are many old Congressmen marrying nowadays?

Power is a rejuvenating force in human life. Look at our ministers the way they are looking younger day by day despite all the hard work they are supposed to be doing. It is a pity they have banned bigamy.

IQBAL K. BHALLA (Jagraon)

Mr. Patel you are so popular, why don't you stand for elections?

Manorama plays a good role in "Hanste Ansu", a social theme produced and directed by K. B. Lall for Akash Chitra.

And stand on my head and vote with my feet? No, sir, I don't believe in wasting time that way.

N. RAMACHANDRAN (New Delhi)

If the 'lady objects'?

Woo the woman.

ABDUL HASHIB (Nowgong)

What is the consolation in misfortune?

None beyond a natural opportunity to pray and be in tune with the Infinite.

V. M. BALACHANDRAN (Quilandi)

At Bernard Shaw's age, how would you feel?

I won't travel that far. Shaw is a mule at living.

Did you ever wish to become a maharaja?

Yes, whenever I saw a beautiful Rani in a big car. Now I have actually become one.

What does the moon do to young lovers?

It spoils the character of their love by sprinkling desire on it.

RAM P. GUPTA (Delhi)

What did Kamini Kaushal find when Dev Anand embraced her in "Ziddi"?

She discovered that Dilip Kumar embraced better in "Shaheed".

Suppose I come to Bombay, can I see you there?

No. Your questions are boring, your face may be worse.

Why is Nargis so innocent?

Who told you that?

MRS. P. R. SUGUNA JOHN (Kakinada)

Do you possess a copy of the Holy Bible and do you read it at any time?

I was taught the Bible in a Jesuit school but my neighbours were not with the result that I am denied the privilege of loving them. And some of them are good-looking.

H. R. KRISHNA MURTHY (Bangalore)

Why boys follow girls?

That is Papa Adam's legacy to his posterity.

What is birth?

Birth is but a beginning of death.

Why are some men called dogs?

Only to insult the dogs!

OM PRAKASH VYAS (Mhow)

Can you become a saint?

I think I have become one already. My wife's ever-increasing circle of girl friends confirms my suspicion.

H. P. SAMPAT (Bombay)

Which nation of the world can boast of virtuous women?

Wherever there are births, there are mothers and mothers make nations virtuous.

Y. C. WHIG (New Delhi)

Why doesn't Suraiya manage a false set of teeth or at least file her front ones short?

She has had new ones put in very recently but they look funny because her mouth is flat and wide which is an inheritance from her mother.

JENNIFER LOBO (New Delhi)

What would you do if you found yourself on an uninhabited desert island with Morarji Desai?

I would distil liquor, grow tobacco, gamble with cowries, dance, sing and do all sorts of things to keep Morarjibhai busy lecturing to me. At the end of six months he would die of a sore throat.

S. V. ORPE (Bombay)

What do you think of a person loving a married woman?

Loving a married woman is poaching. In England and America—the democracies of modern civilization—they shoot poachers.

What is your opinion about Miss Nancy de Scaffa alias Miss Universe? Is she so beautiful as to be called 'Global Beauty Queen'? I think, even our Maharashtrian ladies are more beautiful! What do you think?

Foreigners always pick up a wrong one and call her a beauty queen. Nancy is neither beautiful nor queenly. We can find a million Indian women better looking than this "Miss Universe."

I hear Producer A. R. Kardar is quitting India. Is it true?

Not yet! He has still to add to his dozen fortunes before he thinks of shifting.

S. H. THAKKAR (Bombay)

Dr. Ambedkar said the other day in the Constituent Assembly that he does not like newspapers. Why?

Because they don't print his photographs.

MOHAN CHANDRA MISRA (Lucknow)

Do you believe in relations?

Absolutely! I believe in their talent to make my life miserable. I keep them at arm's length.

What is suicide for an orphan?

Acquiring a parent in death.

ISHWAR V. MAHBUBANI (Bombay)

What sort of death do you wish to have?

A quick one! I am an impatient type.

S. P. VASUDEV RAO (Bangalore)

I want to become a successful politician. How should I begin?

Take a soap box to a seashore and start ranting. That is how most of our leaders began and they are still ranting.

S. VENKATRAM (Visakhapatnam)

Who is older: Leela Chitnis or Durga Khote?

They are both at an age where a few years more or less don't matter. Never ask the age of mothers.

SURESH NAKUL (New Delhi)

If the Pakistan Premier invites you for a post in his cabinet as the modern Birbal, will you accept it?

Pakistan's Premier is not an Akbar. He is the modern Aurangzeb.

Is going to jail an additional qualification?

Not nowadays. The jails are not sanctuaries of patriots these days.

RAJESHWARI TANDON (Agra)

Can you spend a night all alone in a cemetery?

I have spent nights in a crematorium in search of ghosts and then I discovered that ghosts walked the earth outside the crematorium.

L. SUBBU (Secunderabad Dn.)

Why don't you sell your autograph?

I do. The charge is ten rupees for an autographed photo. Cash in advance and no V.P.P.

MRS. ESTHER DORAISWAMI (Tanjore)

To what degree does reading assist self-education?

I am purely a product of books having had no university education. If you like what I write you know what reading books can do.

OM PRAKASH JHUNJHUNWALA (Kanpur)

Pakistan merchants have decided to boycott Indian goods. What does it mean?

It means one more kick on our bottoms.

ARJAN D. BHARWANI (Ootacamund)

When does a home become Hiroshima?

When the film hero arrogates the privileges of the trusting husband.

Why is it that we are always quoting Gandhiji but never following him?

Quoting Gandhiji is at least more honest than following him. In quoting there is no blackmarketing.

What opinion do you hold about Shri Purshottam Tricumdas?

An intelligent man in the wrong camp.

What will the Congress be without Pandit Nehru and Sardar Patel?

With them it is on the rocks already. Without them it will be a bedlam of boobies.

MISS VINODINI J. CHAUDHARY (Bombay)

What will be the fate of the Gandhi Fund?

Ask Mahatma Gandhi. He can see more from the heaven than we can from the earth.

Is Pakistan a poor state?

That is the general delusion in India but the Pakistanis are beating us in every field except in speeches.

In what respect are Americans superior to Indians?

In hard work, imagination and enterprise.

PROF. DEVKI NANDAN NASEH (Delhi)

Why don't rich ladies blush when poor clerks stare them in the face?

The rich blush when the richer stare and so do the poor when the poorer stare. But the first blushes in embarrassment while the latter in sympathy.

K. KRISHNA (Bombay)

How far is the Honourable B. G. Kher right in saying that Bombay is beautiful because of Parsis and Parsis alone?

The Honourable gentleman has become old now and old men often flatter their audience with some harmless praise.

MRS. SHEILA T. KRIPALANI (Simla Hills)

Your "Warning to Don Juans" is obviously a warning to married-women-turned-heroines and their hubbies; yet so often you have recommended a film career to respectable girls and women?

Yes, but I expect them to remain respectable and not rush into the arms of film heroes leaving their husbands in chilly and lonely beds.

N. GANAPATI (Negapatam)

Why are people so much interested in scandal?

Scandal has a spicy taste which sharpens the tongue.

K. A. PATNA (Madras)

Why was Pandit Nehru given such a terrific reception in America? Do the Americans love and respect Pandit Nehru so much?

Americans love and respect none but themselves. It is the shadow of Stalin that has raised the stature of Nehru. Nehru has been a great man last 20 years but the Americans never invited him. Why have they suddenly fallen in love with him now?

K. T. RAMACHAR (Waltair)

Who is the common man who often figures prominently in the speeches of our leaders?

He is the blind idiot who is led to the polls and asked to deposit his destiny into the ballot box. Having done that he has to grope his way back all on his own.

What is the cure for provincialism in our country?

Scrapping provincial autonomy.

A. BABU RAO (Secunderabad)

What does the 15th August remind you of?

Of six million refugees who paid the price of freedom in blood and flesh of their dear ones.

H. S. VENKATA RAO (Mysore)

Are you afraid of man or God?

Neither. Man is not worthy of my attention while God is all love.

Do you believe in carrying tales?

In telling them. Carrying is done by women.

Are you an atheist?

I am not that intellectual as to deny God.

What is hope?

Hope is a bee that collects honey without a flower.

S. D. REGE (Hyderabad Dn.)

Do you think ballroom dancing fits in well with the present social structure?

It doesn't but we have to find some idle men for the bubbling wives of our officers and administrators and give them a little synthetic thrill while their husbands do late hours at their offices.

Have you ever indulged in platonic love?

Perish the thought! How can I be as intellectual as Plato to reach the ideal without the help of desire?

What is your opinion of a man who has attained a good social position through the influence of his father-in-law? I would rather be a beggar!

A beggar makes a poor son-in-law. What is wrong if the man who gives you his daughter gives you a push in life? Wouldn't you accept similar help from a friend?

MISS CHANDER K. SYAL (Delhi)

What will happen to 'filmindia' when you pass on to a better world Mr. Patel? I hope it won't stop publication. Have you a successor? Do live for another 60 years. You musn't let that guy Shaw beat you?

If Bernard Shaw had brains he wouldn't have lived so long in such a wicked world. After I die, and may God oblige me early, there won't be any filmindia—not the one you are reading today. I have no successor except my little wife who will probably be too stunned to write. But you have always a chance to get a better magazine from some one else.

K. NAZIRUDDIN (Hyderabad Dn.)

Have you got the wisdom of Solomon?

Yes, without his gold mines.

BISHAN PERSHAD (Delhi)

A Hindu friend of mine is in love with a Muslim girl and his relatives do not like the idea. He has been thrown out of his home. What poison would you prescribe so that he is through?

He can take potassium cyanide or become a Muslim. Both are the same to a Hindu.

Will prohibition encourage black-marketing?

It will but as against that we shall have a flourishing cottage industry with a distillery in every second home.

V. M. MANUEL (Mandya)

Suggest some improvements in our theatres?

They are beyond improvement. Burn them and build them again.

S. SIVALINGAM (Colombo)

Rajaji is a saint?

Is he?

T. P. JHUNJHUNWALA (Kanpur)

Is 'filmindia' to be chewed, tasted or digested?

Purchase it first. You can do with it what you like afterwards.

S. RANE (Bombay)

The principles of Congress are truth, non-violence and justice. What are yours?

The same but neither of us follows them.

MISS SUDHA JOGLEKAR (Poona)

What do you prefer: violet or pink?

That depends on the complexion of her skin.

Are you growing more food in the veranda according to Pandit Nehru's advice?

No. I refuse to follow Pandit Nehru's advice, till the Bombay and Madras ministers follow his advice by scrapping prohibition.

G. C. VYAS (Kapadvanj)

What should be done by readers of 'filmindia' after your death?

Forget me so that they can enjoy reading other magazines.

M. VASUDEVAN NAIR (Puthiyara)

In the next general elections your vote goes to the Congress, the Socialists or the Communists?

To the Congress as the least of the three evils.

ARVIND K. DESHI (Bombay)

What is the quickest way of squandering money?

Throw it out of a window.

Is it safe to lend money to a film actor?

When a film actor arrives at the borrowing stage, it is dangerous even to give him a smile.

How is it that the films that are given the widest publicity generally turn out to be flops?

Bad eggs are always put on the top.

M. M. SAXENA (Agra)

Prime ministers of the provinces are serving the country faithfully as they say. What are their sons doing?

Supporting their families faithfully.

K. K. GOPAL RAO (Bangalore)

Frankly tell me whether you are susceptible to corruption. Can the producers buy you over to get a favourable review of their films from you?

At 45 with a large family to support, I am quite ready to be corrupted but where are the producers with money? Most of them have not paid their grocers yet.

25 PRIZES EVERY MONTH.

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90/- and one copy of "Grey Dust"; 2nd Prize: Rs. 70/- and a copy; 3rd Prize: Rs. 40/- and a copy; 4th Prize: Rs. 30/- and a copy; 5th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR DECEMBER

1st Prize to Jagdish Prasad Jain (Meerut); 2nd Prize to Surinder Singh (New Delhi); 3rd Prize to Vinod S. Kapur (Simla); 4th Prize to C. D. Merchant (Bombay); 5th Prize to H. Nagesha Rao Manay (Madras) and 20 consolation prizes to the following:—Vidya Rattan Mitra (New Delhi); Mrs. Seeta Devi (Tellicherry); Ajodhya Ram Singh (Dumka); Savitri Devi (Kanpur); Roshanand Sahu (Jamshedpur); P. C. Pandey (Lucknow); Bishan Sahai (Ghaziabad); Kumari Shama (Srinagar); Mrs. Tara V. Gopal (Madras); Miss Sumati Bhalerao (Bombay); Piyush Dhar Chaturvedi (Tundla); R. Jayalakshmi (Negapatam); V. Kumar (Uchana, P.E.P.S.U); S. W. Shirodkar (Bombay); L. Krishna Rao (Anantapur); Ram P. Gupta (Delhi); Miss Vinodini J. Chaudhury (Bombay); V. M. Balachandran (Quilandi); K. A. Patna (Madras) and H. S. Venkata Rao (Mysore). Money Orders and copies are being sent to all the prize winners.

ALL INDIA PICTURES

Present

KAMIINI KAUSHAL, SULOCHANA CHATTERJEE, REHMAN

in

Paras

With

SAPRU. K.N.SINGH. GOPE. PROTIMADEVI

& MADHUBALA

Produced by:- P.N.ARORA

Directed by:- ANANT THAKUR

SHANGRILA

D.D.NEROY

ALL INDIA PICTURES BOMBAY

Music
GULAM MOHAMAD

Screen Play
M. SADIQ

Songs
SHAKIL BADAYUNI

Art Direction
M. R. ACHREKAR
GANGNAIK

Dialogue
AZM BAZIDPURI

Photography
DWARKA DIVECHA

Editing :
MOOSA MANSOOR

BENGAL: BOX OFFICE PICTURES, CALCUTTA. *C. P. C. I.:* TRIVEDI & CO., FREE INDIA PICTURES, JALGAON.

PAKISTAN: KARDAR PICTURES, LAHORE. *SOUTH:* HINDUSTAN PICTURES, Ltd,

World rights with : NATIONAL FINANCE OF INDIA LTD., Govt. Gate Road, Parel, Bombay

MADHUBALA —

This excellent artiste is every day becoming more and more popular and she adds one more picture to her long list in "Nishana", a social story produced by M. & T. Ltd.

PRODUCED AT
HALDIA-NANDA
PRODUCTIONS
SHREE SOUND STUDIOS
DADAR - BOMBAY.

TO ENTERTAIN A NATION
WITH TEARS, SMILES AND SONGS

SURAIYA & MADHUBALA

in

سلطانہ

WITH

JAIRAJ • RANDHIR • K.N.SINGH • MADANPURI
DURGA KHOTE

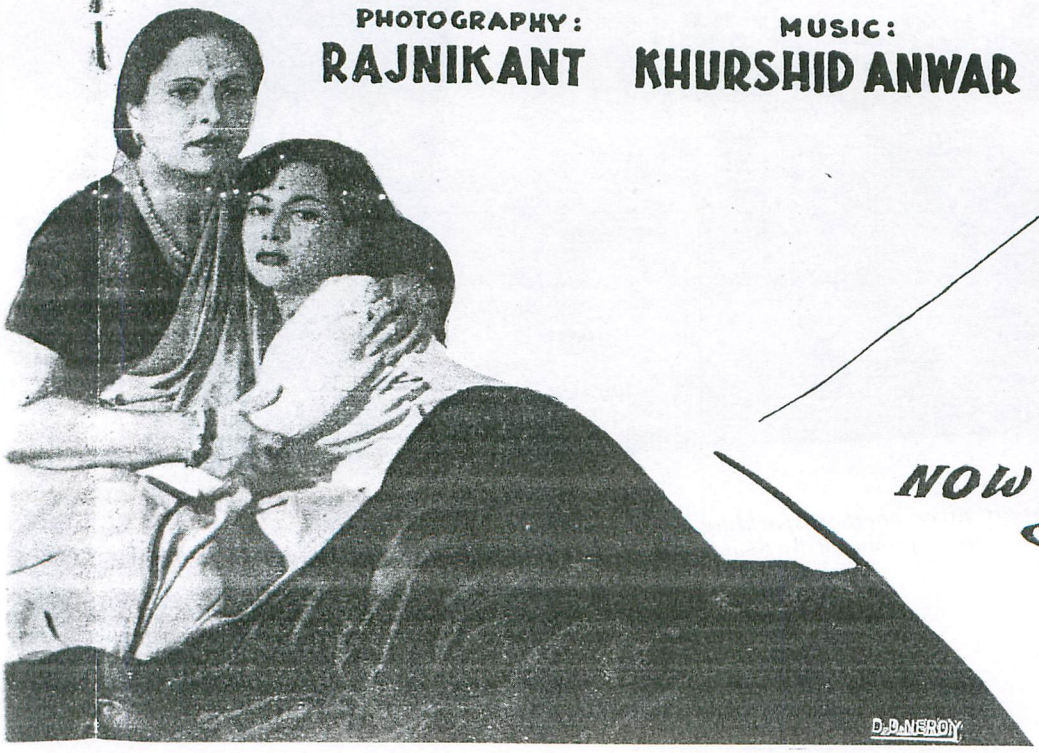
DIRECTED BY:
J.K.NANDA

PRODUCED BY:
R.B.HALDIA

PHOTOGRAPHY:
RAJNIKANT

MUSIC:
KHURSHID ANWAR

AUDIOGRAPHY:
CHANDRAKANT



Our Next

NOW ON THE SETS!

Directed by

NIGAR SULTANA—

Beautiful as ever, Nigar gives another sparkling performance in "Khel", a social story produced by Shahin Pictures.

STARRING :

NALINI JAYWANT, BHARAT BHUSHAN, YASHODHARA KATJU, BHUDO ADVANI, CUCKOO & YAKUB *and introducing a new Star,* **SHEKHAR.**

For Territorial Rights:—

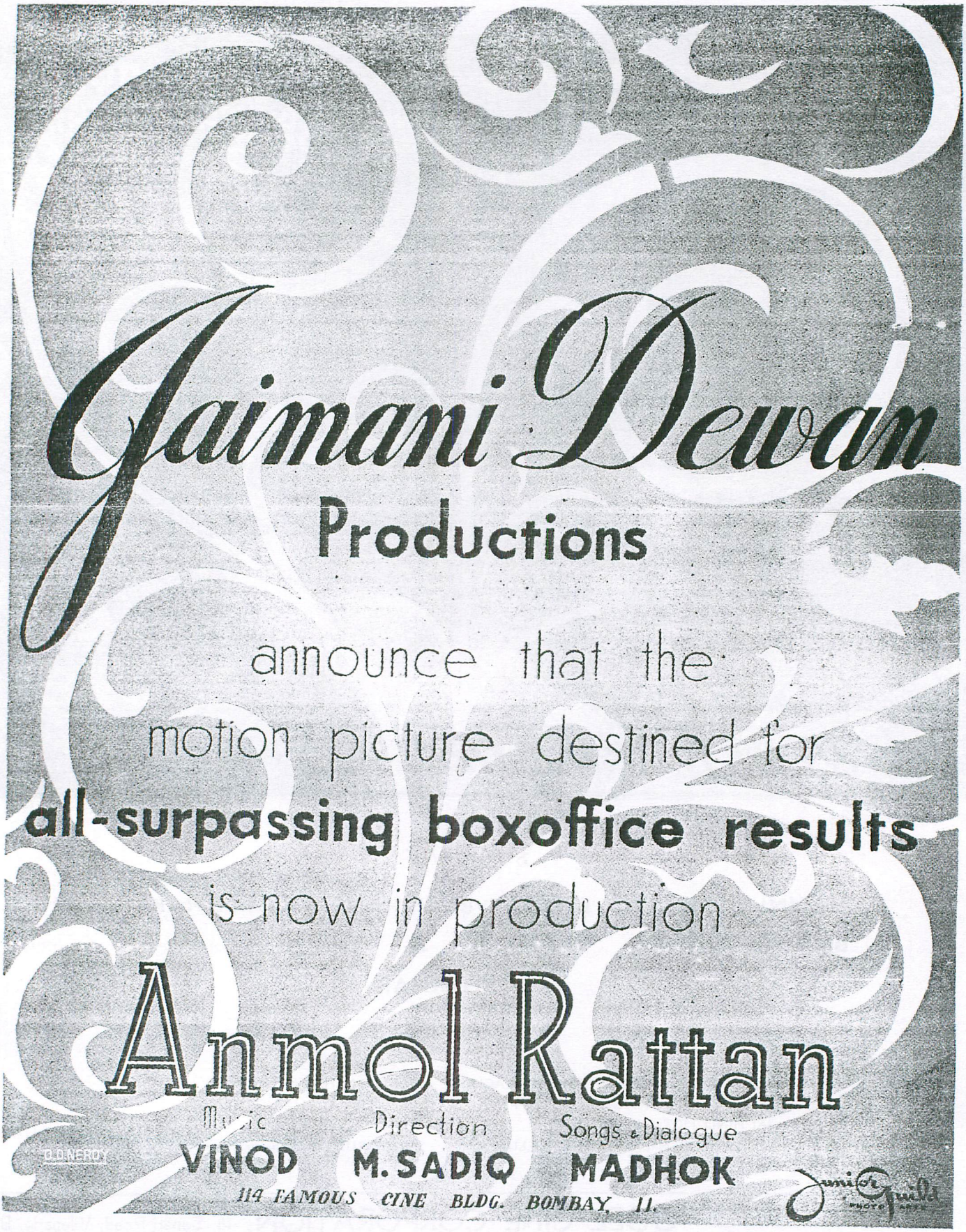
SIND & BALUCHISTAN :— PAKISTAN FILMS, KARACHI.
BENGAL :— NEW JAI HIND PICTURES, CALCUTTA.
C. P. C. I. :— JAI HIND PICTURES, BOMBAY.
EAST PUNJAB :— SETHI FILM EXCHANGE, JULLUNDUR.

LYRICS:
RAJA MEHDI ALI KHAN
S. K. DEEPAK, BHARAT VYAS

STORY:
S. NAZIRUDDIN "Shama" fame

MUSIC:
MADAN MOHAN

For Further Particulars GOEL CINE CORPORATION, 18, Sonari Road, Vileparle, Bo



For Delhi, U. P., & East Punjab:—Messrs. Wadia Paramount Pictures, Chandni Chowk, Delhi.

For C. P. C. I. .. .. .. Messrs. Bharati Film Distributors, Raj Theatres, Indore.

For Other Territories, Contact : M/s. Jaimani Dewan Productions, Famous Building. Haines Road, Bombay 11.

OUR REVIEW

"Ahooti" Becomes A Boring Play!

B. M. Vyas Lives His Role!

"Ahooti" is the fifth stage play of Prithviraj Kapoor. In comparison with his four brilliant plays staged previously, "Ahooti" remains a dull, boring and ineffective production. It hasn't the vigour, the crisp action and the dynamic dramatization which distinguished Prithviraj's previous four plays.

"Ahooti" is a none-too-effective appeal to the Punjab Hindus to lick their own wounds and to forget and forgive the Pakistani Muslims despite the demoniacal bestiality they perpetrated on innocent Hindu women in the unfortunate communal massacre of 1947.

A BORING PLAY

"Ahooti" is a play in three acts and all the three acts become long-winded and boring because of Prithvi's irrepressible enthusiasm to talk a person's head off on almost every problem under the sun. This all-wise approach of Prithvi makes his character a very tiresome and boring affair and the audience wonders why they should pay for a play in which its political-minded producer wants to air his views at the least provocation. "Ahooti" has thus a good few thousand useless words which far from succeeding in dramatizing the theme get on the nerves of the audience.

If the climax of the play is to be taken as the theme of the story, then Bismil, the play-writer wants us to reclaim those unfortunate young Hindu women who became the unwilling and unfortunate victims of the brutal vengeance of the Muslims. This is a humanitarian theme with a lofty spiritual ideal which finds its eloquence in the dialogue of Mehtaji, a social worker of the Congress.

In the young and delicate Janki, on the threshold of her wedding, Bismil creates a pathetic symbol of a Hindu maiden ruthlessly raped by Muslims during the Punjab massacre. And when Janki is rescued and brought back to the refugee camp by Mahomed Shaffi, the Muslim in ten millions, Bismil lifts his other character, Ram, to those spiritual heights where human crimes cease to hurt the human mind. Sprinkling the soothing dew-drops of wisdom and forgiveness over the fresh and burning wounds through the choice dialogue of Mehtaji, Bismil persuades Ram to look at the misfortune of Janki with divine forbearance and in doing so appeals to the young men of our nation to reclaim their Jankis and take them to their hearts as heroines of their homes.

AHOOTI

(A Stage Play)

Producers:	**Prithvi Theatres**
Language:	**Hindustani**
Stage Play, Dialogue & Songs:	**Lalchand Bismil**
Music:	**Ram Ganguli**
Cast:	**Prithviraj, Indumati, Sajjan, Krishan Dhawan, B. M. Vyas, Pushpa etc.**
Staged At:	**Royal Opera House, Bombay**

Directed By

PRITHVIRAJ KAPOOR

The character of Mehtaji, symbolic of service, patience, wisdom, forbearance and humanitarianism, is beautifully conceived by the writer and excellently portrayed by B. M. Vyas. Vyas lives the role and in doing so easily gives the best performance of the play.

With these three key characters in view Bismil opens the play in a Hindu home in Rawalpindi on the 7th of March 1947. In Ram's home his mother and other women, including of course one good Muslim woman, are shown singing as an advance celebration of Ram's wedding with Janki.

B. M. Vyas plays Mehtaji in "Ahooti" and in doing so lives his role.

Boredom begins when Ram's father, Rai Saheb, enters with Ram Krishan, Janki's father and with some more characters appearing on the stage an ineffective dissertation on politics begins. Prithviraj, being the producer, ofcourse holds the floor and bores every one around with his pre-conceived wisdom on all matters.

The first act, however, gets suddenly electrified when the set goes red with fire and the news of Muslims burning Hindu homes and raping and killing Hindu women is heard.

THE RARE MUSLIM

The second act opens on a dismal set which looks like a penal settlement. It is supposed to be a refugee camp with only one prominent refugee, Prithviraj, a singing Sikh with a rotten voice and a few volunteers rushing about aimlessly. Here again Prithviraj holds the floor with his hoarse philosophy and his temporary rebellion against God. Mahomed Shaffi, the good Muslim in ten millions, brings Janki raped and tattered by Muslims and we soon arrive at the theme and philosophy of the play through the dialogue of Vyas and Sajjan. But Prithviraj keeps growling and punctuating till Rai Saheb arrives to take them all to Bombay.

The third act opens on a thatched set which is evidently a refugee camp in Bombay. We are shown the

Now showing to packed houses at:-

Royal Opera House, Jai Hind & Rivoli, Bombay and at ALAKA, Poona.

refugees licking their wounds with smiles. Here again Prithviraj monopolizes with his through-the-hat talk. Janki has a bath in this set and looks a Hindu once again. Ram is still ready and loving. But the Hindu tongue is now coated with scandal. Lachhmi slanders Janki and Rai Saheb, Ram's father, picks up the refrain. All this leads Janki to commit suicide. That gives Prithviraj a chance to give us all another lecture.

"Ahooti" is a story of Janki, a Hindu maiden, raped by the Muslims but driven to commit suicide by the Hindus.

PRITHVIRAJ SABOTAGES

"Ahooti" is a poor play. It could have been a forceful drama had it not been for the few thousand extra words arrogated to himself by the producer. Prithviraj makes the play dull and in doing so embarrasses the other players. A producer must give a fair chance to others if he wants the play to be successful. Prithvi who thinks himself to be the wisest guy—and he is in a way—takes too much on himself and in consequence bores the audience. Prithvi's own performance as Ram Krishan is rather poor. His talk takes his action away. His accent is still sharp and staccato. He sounds rather unnatural and Pathanish.

Sajjan seems to have divorced himself from his individuality. He apes Prithviraj in the opening scene and proves that Prithvi's direction is bad. A direction that intrudes is always bad. Direction doesn't mean making monkeys out of men. Sajjan acts like Prithvi's monkey—aping all the while.

Indumati stretches her mouth too much and too often and looks weak in consequence. Her role is just acted but not felt. Kumudini who plays Lajwanti is a graceful and attractive girl and worthy of a screen career. We are sure she will be picked up soon and lost.

Krishan Dhawan who plays Rai Saheb doesn't seem to like the foot lights. He keeps his head down all the while and in consequence misses the intimacy with the audience. His performance is poor.

Pushpa gives an excellent performance as Janki but her voice is still a bit too thin for the gallery. Mansaram does well as Dayaloo, the domestic servant, but he tries to hold the stage a trifle too long in the early scenes without suitable action.

Prithvi's second son, Shammi, doesn't know what to do with his face and hands after vomitting his dialogue. He should be taught to take interest in the drama around him.

There are thirty-two characters in the play, out of which only three are effective: Pushpa, Sajjan and B. M. Vyas. And the best performance is given by Vyas.

In fine, "Ahooti" is a failure. The play is not worth the high price of the admission ticket. This play is Prithvi's first failure on the stage.

Pen Friends
Overseas Want
Copies of
GREY DUST

★ MATCHLESS MELODIES
★ DAZZLING DANCES
★ GREATEST THRILLS
in
RANJIT'S
GRAND MUSICAL EXTRAVAGANZA
NAZAARE

Starring:
SHASHI KALA ★ AGA JAN
SATISH ★ SHANTI MADHOK
Director: PRAHLAD DUTT

★ Drawing Crowds at Calcutta,
Delhi & Twenty Other Centres ★

SOME GUES

Producer S. Mukherjee
Director Santoshi have
again conspired to give
other entertainer in "Sarga
When they worked toget
last time, they gave
"Shehnai" which became
huge box-office hit.
"Sargam" is likely to be m
lilting and entertaining th
"Shehnai" the way the p
ture is planned with numer
girls and quite a few popu
stars.

With Puri at the jacket, Raj Kapoor is evidently in a soup and Mumtaz Ali is thinking hard about the way out!

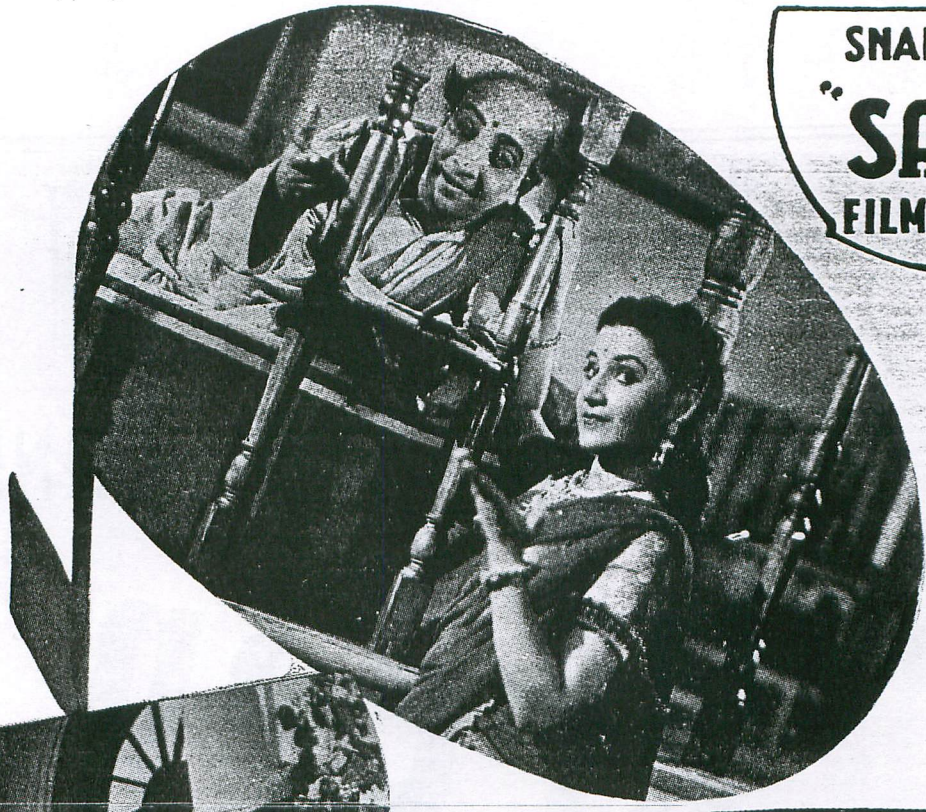
Pathans, be they watchmen or moneylenders, also become allergic when they see a woman at any age. And when this guy sees Rehana —

Rehana plays the daughter of a musician and puts plenty of music and rhythm in her dancing bells when she meets the man in a million.

SNAPPY NOTES FROM "SARGAM" FILMISTAN PICTUR

WORK !

Though neither Producer Mukherjee nor Director Santoshi yet knows how "Sargam" is going to end, we know it must be a singing and dancing romance with Rehana, Raj Kapoor, Paro and Mumtaz Ali and there must be fun and frolic in it with David punctuating romance with his jokes on and off the sets. There is another girl, Vijaylaxmi, with eyes that have caught the eye of Santoshi.



It is lucky David is not on this side of the balustrade with Rehana looking so attractive. But she can't stop David from talking.

Rehana and Paro make a regiment of romance and threaten all the boys within a hundred miles.

It looks like a real 'sitar' even though Rehana is handling it. Motion pictures usually have 'sitars' that have stopped singing.

For Particulars:

NAV KETAN

41 PALI HILL, BANDRA, BOMBAY.

OUR REVIEW

Gemini's "Nishan" Draws Huge Crowds!

Bhanumati Attracts Attention!

Producer-director S. S. Vasan of Madras, who stormed the box-offices with his mammoth picture "Chandralekha" and set fire to the ambitions of other producers by collecting over 20 million (2 crores) rupees, has now given us a second box-office hit in "Nishan", the Hindustani version of "The Corsican Brothers", a novel by Alexandre Dumas.

In comparison with "Chandralekha", "Nishan" is a modest picture in spectacle but "Nishan" has more speed and action than "Chandralekha". "Nishan" is also a better knit picture with the vein of the story constantly in view and not lost in a circus or a spectacular dance.

Having decided to film a famous novel the producer hasn't worried much about changing any sequences and with the usual additions of songs and dances, "Nishan" could be said to be quite a good screen adaptation of the original work.

NISHAN

Producers:	**Gemini Pictures**
Language:	**Hindustani**
Dialogue & Songs:	**Pandit Indra**
Music:	**Rajeshwar Rao & B. Kalla**
Photography:	**Kamal Ghosh**
Audiography:	**C. E. Biggs**
Cast:	**Bhanumati, Ranjan, Nagendra Rao, J. S. Casshyap, Maya Bannerjee, Mani etc.**
Released At:	**Royal Opera House, Bombay**
Date of Release:	**21st October 1949**

Directed By

S. S. VASAN

RURITANIAN ROMANCE!

It is the usual Ruritanian story with two feudal lords at loggerheads. One of them, Zorawar Singh kills the other, Mahendra Singh, and burns down his palace. But a loyal family doctor saves the twins of Mahendra Singh. One of these twins is looked after by a friend while the other is brought up in the forest by Madho Singh, a faithful servant of the family.

The city twin is called Vijay Singh, while his forest counterpart is called Vikram Singh. They look alike as twins usually do but the city-bred boy is more patient and cultured while the other fellow is more primitive and violent.

They become 21 and the doctor brings them together and tells them to avenge the murder of their father. The boys take the usual oath and from that day onwards Zorawar Singh becomes a marked man.

To make the story a romantic triangle, a girl named Bhanumati is now introduced. Vijay falls in love with her and she reciprocates his love. Vikram also feels the same way about the girl while Zorawar Singh wants to marry her by hook or by crook.

With the girl tossed between the twins and Zorawar Singh, a lot of thrilling drama is created on the screen, till at the end Zorawar manages to kill Vikram but is himself killed by Vijay. It ends well.

GOOD DIRECTION

The picture is smartly produced being good in photography and recording. The sword and dagger fights are very well taken and both Ranjan and Nagendra Rao give a good account of themselves. The illusion of twin acting by the same artiste is well maintained in camera and action.

The dances are well presented with young and attractive girls who are not a disgrace to their sex. The dances have in addition some theme and school. A couple of tunes are attractive and the music generally is quite suitable for a story of this type and so are the love songs sung by Bhanumati and attractively tuned by Balkrishna Kalla. The dialogue of Pandit Indra is short and pointed and fits the lips of the Tamilian characters very well. Vasan has done a good job of direction, especially in maintaining a fast tempo for the story.

SHE HAS "IT"

From the players Bhanumati attracts attention. Though she is not beautiful, she has yet a sex-appeal which she uses very effectively in her romantic sequences with Ranjan. The song at the piano, which is incidentally beautifully begun, reveals this girl's talent for some natural flirting. Bhanumati plays her role very well. She has that illusive "it".

Another one with an unsympathetic face for a hero is Ranjan. With thick lips, big bulging eyes and short curled-up wig, Ranjan could be said to have Negroid looks. But the boy is extremely active and has talent for acting. He plays the twins, Vijay and Vikram, and despite his rugged Negroid looks does his job well.

Nagendra Rao who plays Zorawar Singh gives a good performance. His photogenic value would improve a lot if he gets his upper front teeth removed and new ones put in to suit his short upper lip.

J. S. Casshyap, a versatile film man, gives a fine stoic performance as the doctor of the story. He almost lives his role of a loyal family doctor. Maya Bannerjee makes many ugly faces as the mistress of Zorawar Singh and fails miserably. V. P. S. Mani who plays Himmat, the henchman of Zorawar does a good job in a straight role. The rest are just the rest.

In fine, "Nishan" is a good entertainer for women and children and with Gemini's trade name well established, it is bound to become another box-office hit. This picture is a good money-spinner.

GREY DUST
Makes you forget the sugar shortage in the country.

INTRODUCING...
A HISTORICAL Trade Mark..! Out to make HISTORY with its first Offering!
N I H A
Producer R. VASUDEVA
Offers
JALTE DEEP
Starring:
nimmi
RANDHIR * KULDEEP
DEEPAK * SOPHIA
RAMLAL * LEELA MISRA
PITU * BABY NIRMALA
and
AMARNATH
Dialogues: MASOOD MASHEHDI
Songs: NAZIM PANIPATI
Music: T. K. DASS
Story, Screenplay & Direction: DEEPAK
ASHA
D.D.NEROY
NIHAL FILM CORPORATION
73, MAIN ROAD, DADAR
SHREE SOUND STUDIO, DADAR
Phone: 60358
BOMBAY-14.
'Grams: "SWEET MUSIC"

OUR REVIEW

"Narsinh Avatar" Becomes A Mass Entertainer !

Little Laxman Makes A Good Prahlad !

The story of Prahlad, the devotee of Vishnu has been produced and reproduced so many times on the Indian screen, that there was really no necessity of one more version to be produced now. But Producer Sohrab Modi, encouraged by his big prosperity-paunch which he recently developed, seems to have fancied himself very much as the half-man-half-brute hero of "Narsinh Avatar".

NARSINH AVATAR

Producers:	Minerva Movietone
Language:	Hindi
Story:	S. A. Shukla
Songs:	Narendra Sharma
Music:	Vasant Desai
Photography:	Y. D. Sarpotdar
Audiography:	M. Eduljee
Cast:	Shobhana Samarth, Niranjan Sharma, Laxman, Mahipal etc.
Released At:	Central, Bombay
Released on:	7th October 1949

Directed By

SOHRAB MODI

SINHIKA OR HOLIKA?

The story of Prahlad as told in the Vishnu Puran is however slightly different from the one presented by Sohrab Modi. In Producer Modi's "Narsinh Avatar", we are presented with a sister of Hiranyakashyapu called Holika, in whose memory, says the producer, the Holi festival of the Hindus is celebrated. This is a debatable point because the Vishnu Puran (H. H. Wilson's Translation 1840 Edition page 123) says that the only sister of Hiranyakashyapu was named Sinhika and she was married to Viprachitti.

Writing about the origin of the Holi Rai Bahadur B. A. Gupte in his learned book "Hindu Holidays and Ceremonials", (1919 Edition page 88) says that Holi festival is observed in celebration of the victory of Lord Krishna over a she-demon called Holika. The same view is held by E. Denison Ross in the Government of India publication, "An Alphabetical List of the Feasts and Holidays of the Hindus and Mahomedans" (Issued by the Imperial Record Department in 1914, page 38).

Besides, a well-known Sanskrit scholar like Vidyanidhi Siddheshwar Shastri Chitrav mentions Sinhika as the sister of Hiranyakashyapu and married to Viprachitti ("Bharat Varshiya Prachin Charitra Kosh 1932 edition. pp. 530 and 614).

There was really no need for the story-writer Shukla to introduce a doubtful character like "Holika" but there it is in "Narsinh Avatar" with a fantastic explanation that though Holika had a boon that she would never be burnt in fire she forfeited this privilege because of her evil intentions.

MIRACLE MONGER

Quite a few incidents of Prahlad's trials at the hands of his father have been conveniently left out. It is related in the Vishnu Puran that Prahlad was attacked by the poisonous snakes Kuhaka, Takshaka and Andhaka who bit his body mercilessly without any effect on the young devotee of Vishnu. So was he attacked by the elephants but he still lived. Then Samvara, the sorcerer, tried to destroy him but Prahlad was protected by the flaming Sudarshan. Lastly, Prahlad was thrown into the sea and rocks were piled on him and yet the young devotee was saved by Vishnu.

If these incidents had been added to the miracles already shown on the screen, little Prahlad would have been accepted as the best miracle-monger in the history of mankind.

The story travels in the usual mythological rut with Producer Sohrab Modi telling us that Hiranyakashyapu did a penance of only 12 years to obtain the boon of immortality while Chitrav Shastri says that he did the penance for 11500 years. (Page 306 under "Narsinh" in "Prachin Charitra Kosh").

Whatever that be, his pregnant wife, Kayadhu, receives him on return. Though his wife looks pregnant, it was not Kayadhu who was pregnant but Shobhana Samarth who seems to have carried her burden from "Ram Baan" to "Narsinh Avatar". As Kayadhu was a sati, like Sita, Savitri and others, she could not have become pregnant during the absence of her husband for 11500 years. But there it is a visible evidence of Kayadhu looking pregnant in "Narsinh Avatar". The only authentic feature of Kayadhu is the ageing on her face. She looks as if she had waited 11500 years for her husband.

Hiranyakashyapu starts his bragging career now and soon finds his own son Prahlad in the opposite camp. He conquers all gods and kings and brags more and more. All the while Prahlad goes through one acid test after another.

It all ends ultimately when Sohrab Modi decides to don the half-man-half-brute make up to kill Hiranyakashyapu.

STUPID ART

As miracle pictures go, "Narsinh Avatar" is not at all a bad picture inspite of its defects. Technically it has the usual Minerva defects. Russi Banker's art direction is at once fantastic and incongruous. His sets, to say the least, are utterly idiotic and unimaginative. Persian lions, Moghul colonnades, Syrian balconies, Buddhist pillars and what not—all are thrown in without any art, sense or proportion to provide the mythological background of the story. The result is grotesque and stupid. The music is Maharashtrian at best. Sohrab Modi's direction is quite good. The dialogue is good.

From the players, Laxman, who plays Prahlad, looks his role and gives a good account of himself. Narendra Sharma does well as Hiranyakashyapu. Mahipal looks a good Narad. Shobhana Samarth plays Kayadhu and clearly shows the evidence of having waited 11500 years for her husband on her face. Her performance is poor.

In short, "Narsinh Avatar" should appeal to the devotional masses who like to see their gods doing their usual miracles.

GREY DUST
Has made our soldiers
witty Romeos.

हिन्दुस्तान चित्र

Hindustan Present

KISHORE SAHU • RAMOLA

MUBARAK • MOHNA • MUMTAZALI

in the greatest of the musical comedies where Love, Romance & Laughter ride high on the boistrous waves of life.

RIMJHIM

WRITTEN & PRODUCED BY

KISHORE SAHU

WHO IS ACCLAIMED AS THE BEST DIRECTOR OF INDIA

Directed by

RAMESH GUPTA

USHIL SAHU

Music

KHEMCHAND PRAKASH

Lyrics

BHARAT VYAS & SANTOSHI

For Particulars :— HINDUSTAN CHITRA, CHEMBUR, BOMBAY.

Chitra

And now

NEARING COMPLETION THE MOST

POIGNANT DOMESTIC DRAMA.

Hamara Ghar

DURGA KHOTE | DAVID | VEERA | AGHA

YESHODHARA KATJU | UMAKANT | MEENA KUMARI | GEETA BOSE

Directed by

NANABHAI BHATT

Music

CHITRA GUPTA

PRODUCED BY

KISHORE SAH

The Winner of the CIMPA OSCAR for the best direction

OMAR KHAIYAM FILMS LTD.

PRESENT

MUNAWAR SULTANA
MOTILAL, ANSARI
MIRZA MUSHARAFF
SANKTHA PRASHAD *and*

MANORAMA

Music
HUSANLAL BHAGATRAM
Produced by
SHEIKH MUKHTAR
Directed by
S. KHALIL

in

SARTAJ

For Particulars: **OMAR KHAIYAM FILMS LTD.,**

Famous Cine Laboratory & Studios, Haines Road, Mahaluxmi, Bombay-26

AT HOME AND ABROAD

"SHAHEED" BANNED!

Bombay, October 20.

Filmistan's popular picture "Shaheed" starring Kamini Kaushal and Dilip Kumar has been banned by the Pakistan censors giving no particular reason.

"Shaheed" contains a tender love story against the background of the 1942 Quit India movement but the Pakistanis having nothing in common with Indians now seem to have disowned even the past.

DISSOLVED IN TEARS!

Hollywood, October 17.

Shirley Temple will soon divorce her actor-husband John Agar on grounds of "mental cruelty". Shirley says she has already been "crying about it for the last two weeks".

Shirley and John were married with a lot of tom-toms and they have a daughter too but the one-time favourite child star seems to be following the notorious Hollywood pattern of divorce.

Only two weeks' tears are now going to dissolve a wedding bond.

LESS TAMASHA!

Dacca, October 15.

In order to cut down the consumption of electricity in Dacca, the District Magistrate has passed an order to the effect that all cinema houses must remain closed from 6-30 p.m. to 8-30 p.m.

Consumers who fail to comply with this order will have their electric connections cut off.

NOT A SET!

Bombay, October 16.

Film actress Geeta Bali was fined Rs. 45 for exceeding the speed limit and driving at 60 miles per hour.

Geeta sat in her car and sent a 'representative' to answer a charge of overspeeding. But Presidency Magistrate H. G. Mahimtura said, "What does she think she is? Call her up!"

Geeta went up two steps at a time and pleaded guilty.

That was a real court, dear.

DOUBLE FARE!

Madras, November 1.

It is reported that the Government of India insist that as all the other provinces have agreed to restrict the footage of films to 11,500 feet, the Government of Madras should also "fall in line in the interest of uniformity".

But then what will happen to Producer Vasan and his villagers who want nothing less than 20,000 feet?

They will have to be shown two pictures for a single ticket.

OH! SARAH!

Sea Island, October 19.

Miss Sarah Churchill, actress daughter of Winston Churchill, married Anthony Beauchamp on Wednesday the 19th October.

Anthony is a British fashion photographer. Now that he has married an actress, he will have enough material in Sarah to keep his camera clicking.

That is Socialism in Churchill's home.

TAX OR FINE?

Lucknow, October 18.

For allowing five persons to see a cinema show without paying the entertainment tax, the manager and the proprietor of the Regal Cinema were fined Rs. 500 each by the Additional City Magistrate under the Entertainment and Betting Tax Act. This evasion of tax was noticed by one of the senior entertainment tax inspectors.

Isn't it time that the inspectors of the Government of Bombay caught some people for similar offences? Or are all people in Bombay so damn honest?

SO WHAT?

Hollywood, October 16.

Hollywood comedian Victor Moore, 67, married a 22-year-old girl.

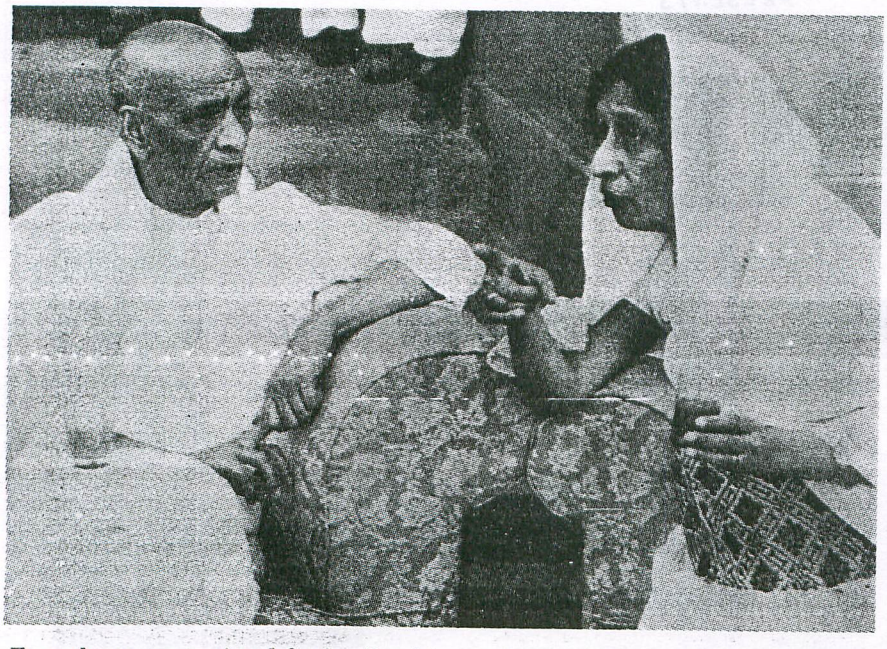
A friend argued the difference in age thus: "What's wrong with that? When she is 100, he will be only 145."

Victor, is however, in line with the South Indian, E. V. Ramaswamy Naicker, 70, who recently married a 25 year old girl.

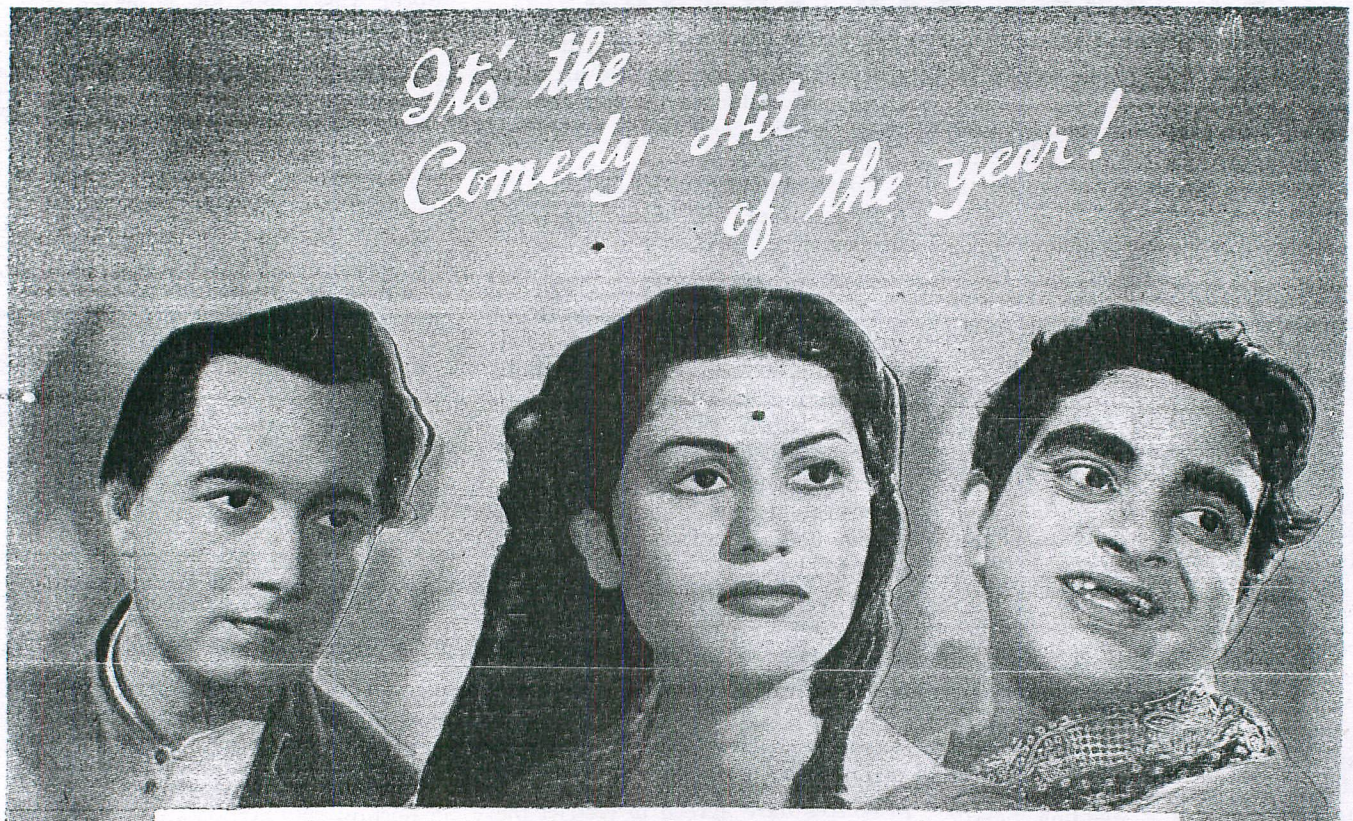
WE MISS HIM, TOO!

Poona, October 26.

We regret to report the death of Colonel Amarnath Kashyap on Tuesday the 25th October from heart failure at his residence, 7 Lothian Road, Poona. Amar, as he was affectionately called, was the elder brother of Kamini Kaushal. At 36, he was quite hale and hearty and his sudden death shocked everyone. He was worried a lot in recent months in trying to smoothen the domestic problems of his star-sister, Kamini.



Even the unconventional Sardar Patel has to follow the routine of conventional parties in New Delhi. So he threw a party on the 17th October to meet the members of the Constituent Assembly—people whom he already knows too well—and looked at their faces once again. Here is Rajkumari Amrit Kaur, our Health Minister with a hungry look, pointing out at some one who has come to the party—probably uninvited.



C.R. BAJAJ

PRESENTS

BOMBAY

Starring

SHASHIKALA UDAY KUMAR

RAMSINGH

&

MUKRI

DIRECTED by

C.R. BAJAJ

NATIONAL ARTISTS

OUR NEXT

ANNADATA

DIRECTED by

C.R. BAJAJ

NATIONAL ARTISTS, 219 FAMOUS BLDGS.

MAHALAXMI, BOMBAY

D.D.NEROY

Dr. Rajendra Prasad, one of his few genuine friends, greets Sardar Vallabhbhai Patel on his 74th birthday and the Sardar is snapped laughing after a long time. Wonder, whether it is a joke about our patriotic princes or a crack at our over-patriotic capitalists.

He leaves behind an aged mother, his widow, three children, two sisters, a brother and a large circle of friends who perhaps loved him more than some of his own.

We extend our sincere condolences to Mrs. Chaman Kashyap, an ever-charming hostess, whose loss is irreparable. May his soul rest in peace!

SEASON TICKETS!

London, October 30.

Mr. R. J. Minney, retiring honorary President of the London School of Economics Film Society, has hit upon a new plan of "season tickets" to see any cinema in Britain as often as the filmgoers liked at a price of £1 or £2 a year. Incidentally. Minney thought that this procedure would lessen the queues and the rush at the box-offices and also increase the collections in the long run. He said, "There are estimated to be 30,000,000 filmgoers in this country. A subscription from them should ensure a far larger sum annually for film production than is received at present from the box-offices".

BLOWING OFF.

Dhanbad, October 28.

Some goondas threw some crackers at the 3rd class booking office of the Ray Cinema, after the midnight show of October 26/27 was over. A portion of the outer wall was blown off. The police are making investigations.

This is nothing unusual, however, because the Bengalis have become such experts in handling bombs, hand-grenades etc. these days.

SEVEN YEARS SAFE!

24 year old Kishori Alladitta, who once described herself as a film actress without, ofcourse, having worked in any film. was found guilty and sentenced to seven years' rigorous imprisonment, by Mr. M. B. Honavar, Sessions Judge, Greater Bombay.

The special jury unanimously found Kishori Alladitta and two others: Jagdish Kumar and Rampal Singh, guilty of culpable homicide not amounting to murder in causing the death of Dattatraya S. Nadkarni, a former sub-inspector of police.

When Kishori heard the sentence, she broke down and wept.

CUT AND RELEASED!

Madras, October 30.

"Ram Baan" a mythological film produced by Prakash Pictures was banned by the Government of Madras on the ground that "the characterization of Sita therein tended to lessen veneration for the character".

The Indian Motion Picture Producers' Association wanted the ban to be lifted because the picture was certified by the Bombay Board of

In New Delhi, there are more parties and celebrations than serious state work. This one celebrates the birthday of the King of Iran who has sent us so many Iranis to open tea shops in India. The Ambassador for Iran is offering some sweetmeats to Rajaji, knowing fully well that our south Indian Governor-General can't do any thing better. The most worried man, however, is Maulana Abul Kalam Azad. He doesn't know what to do with those soft drinks and he wonders whether the cigarette in hand can add fire to the drink.

TERRITORIAL RIGHTS:

Bengal: **New Jai Hind Pictures, CALCUTTA.**
South: **L. B. Lulla, BOMBAY.**
C.P.C.I.: **Jai Hind Pictures, BOMBAY.**
East Punjab: **Friends Film Circuit.**
Overseas: **International Film Distributors, BOMBAY.**

For other Territorial Rights Contact :

RANBIR ART PICTURES,
249, Famous Cine Lab., & Studios, Mahalaxmi, Bombay 11.

Censors as well as by some other provinces.

Mr. Chunilal, President of the Motion Picture Society led a deputation and waited on the Madras Premier, Mr. P. S. Kumaraswami Raja. As a result of this representation the Government lifted the ban on the film after excising certain offensive portions.

BABY CINEMAS

London, November 2.

The Association of Education Committee in England has suggested to the Minister of Education that children should be allowed to run their own cinemas exclusively for children. This would act as a check and prevent children from seeing undesirable films which keep flooding the market from time to time.

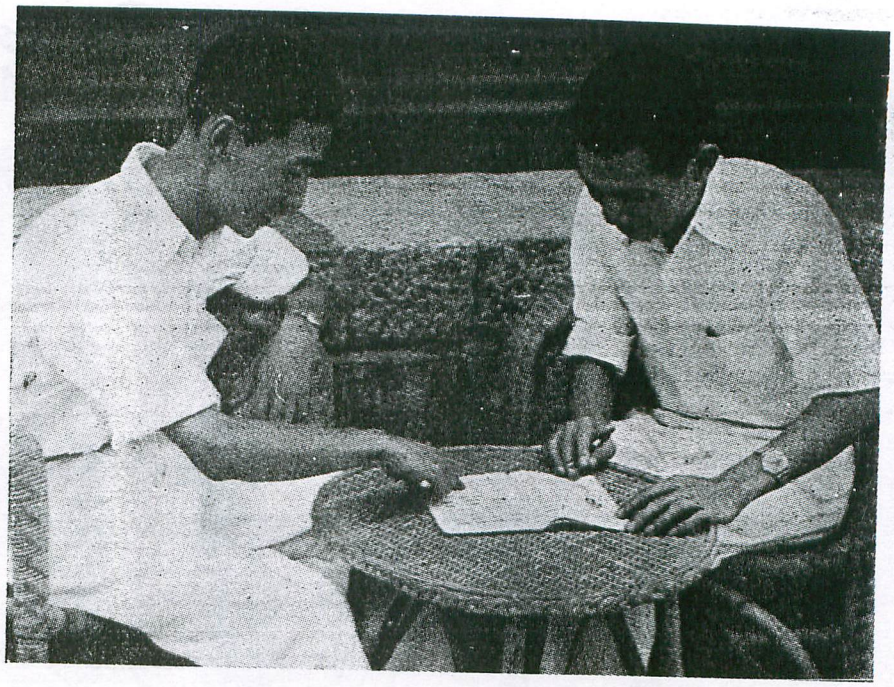
That is an idea worth adopting in India where neither the children nor the parents know what pictures to see.

Rs. 2000 MORE!

New Delhi, November 4.

In keeping with his high pressure methods of publicity, Producer S. S. Vasan of "Chandralekha" fame got Sardar Baldev Singh, Defence Minister, Government of India, to see "Nishan" at the Regal Theatre on Friday the 4th November.

The day's collections amounting to Rs. 2000|- were donated towards the provision of amenities to the Indian troops in Kashmir.



The Chinese, who are so near our frontiers, must, ofcourse, learn Hindi if they ever decide to embrace us as long lost friends. It is easier to give orders in Hindi than in Chinese. These boys are from the Chinese Embassy in New Delhi. They are struggling with our Hindi just the same as many of us are these days.

BETTER LATE

New Delhi, October 20.

At the forthcoming session of the Dominion Parliament, a bill designed "to prevent improper use for commercial purposes of names and emblems of the United Nations and the World Health Organization, the emblem of the national flag of India and names and portraits of her national leaders" is to be introduced.

This bill has been framed in pursuance of filmindia's ceaseless campaign to stop the misuse of the national flag and leaders' portraits in motion pictures and other forms of commercial exploitation.

On the 6th of November over two lakhs of people gathered at Shivaji Park in Dadar, Bombay, to hear Guruji Golwalkar, the Sarsanghchalak of the R.S.S. When the people become pregnant with grief and disappointment new leaders are born. And this bearded Hindu seems destined to make new history even as another bearded Hindu of Maharashtra did in the seventeenth century.

PROFITABLE!

Madras, October 15.

Receipts from the Entertainments Tax in the Madras Province for the first five months of the current financial year were Rs. 43.51 lakhs as against Rs. 38.34 lakhs for the same period last year.

The Budget estimate for 1949-50 of revenue from this source is Rs. 97.90 lakhs. The actual receipts were Rs. 102.38 lakhs in 1948-49.

IN LINE!

Bangalore, October 19.

The Government of Mysore have fixed the length of feature films to 11,000 feet and that of trailers to 400 feet. Films exceeding this length would not be shown in the State. This restriction, however,

AN ALL☆PICTURE

SURAIYA ☆ SHYAM

with KULDIP KAUR ☆ SOFIA ☆

Doing Roaring Buisness Every Where

OM PRAKASH and WASTI

RAJ MEHRA ☆ YASHODHARA KATJU & ☆ GULAB

नाच NAACH

Modern CINE ARTS

Produced by KULDIP SEHGAL

Directed by RAVINDRA DAVE

Music HUSANLAL-BHAGATRAM

Ready For Release

GEETA BALI ★ REHMAN ★ RAMSINGH

RAJAN HAKSAR. RAMESH THAKUR. KESRI &

SHASHIKALA *in*

जलतरंग JALTARANG

Direction RAJENDRA SHARMA ☆ *Produced By* LEKHRAJ BHAKRI ☆ *Music* HUSANLAL-BHAGATRAM

A KULDIP PICTURES LTD. PRODUCTION

WORLD RIGHTS - ALL-INDIA FILM CORPORATION LTD. TARDEO BOMBAY.7

Dev Anand leads the show in "Afsar", a social picture of Nav Ketan.

would not affect films censored before October 31, 1949.

Only the Madras Government are still holding on to their miles of footage.

MAX FACTOR BLUSH!

London, October 17.

Hollywood star Joan Fontaine had a bad experience recently when she flew from Paris to London. At the Paris airport, she left her entire make-up case. This upset her and she refused to give interviews to anyone till she got back her make-up case. Joan is wise and she knows the press value of the Max Factor blush.

CULTURE ON FEET

Calcutta, October 26.

Well-known dancer Uday Shankar, at a Rotary meeting held on Tuesday 25th October in the Calcutta Rotary Club, spoke on "the world through the eye of an artist". He said, "If we have a centre, a very big centre where artists can be trained and sent to Europe for propagating the art and culture of India, it will be very much useful".

Perhaps it is with this intention of carrying India's message of art and culture, Uday Shankar is planning a series of shows in New York assisted by his talented wife Amla Devi and some other dancers. This is his sixth professional trip abroad.

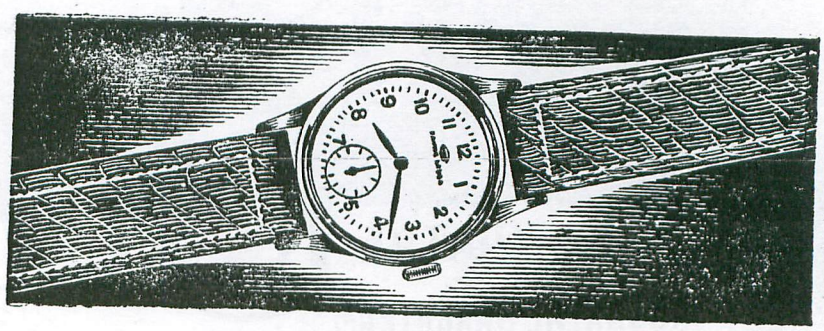
Let us hope Shankar brings home some dollars from the Yankeeland.

WHAT LUCK!

Cawnpore, November 10.

A cinema house in Cawnpore was gutted by fire on Tuesday the 8th November. The loss to the cinema owner is estimated at Rs. 10,000. To the filmgoers it means one less rotten cinema house.

While the present stock lasts, Favre-Leuba have pleasure in announcing two of the most popular International watches at pre-devaluation prices.



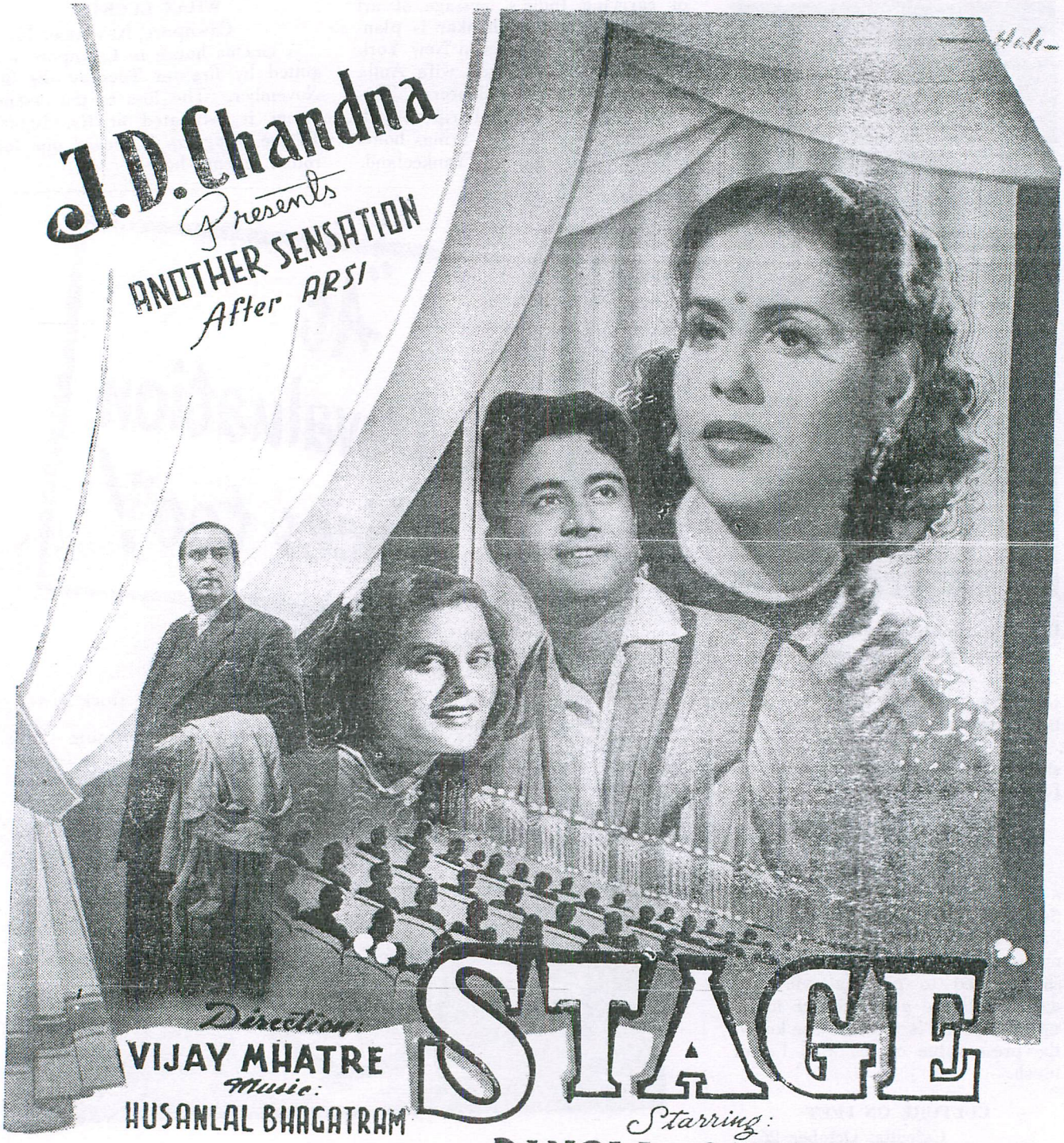
IWC

No. 7393. 10‴ 16-jewel, flat, stainless steel case, white silver dial, Arabic figures (as illustrated). Rs. 244/-

No. 7397. Same as above in 18 ct. gold case. Rs. 548/-

FAVRE-LEUBA

FAVRE-LEUBA & COMPANY LIMITED BOMBAY & CALCUTTA



J.D. Chandna

Presents

ANOTHER SENSATION

After ARSI

STAGE

Direction:
VIJAY MHATRE

Music:
HUSANLAL BHAGATRAM

Story :- M.R. BHAKRI

Dialogues & Songs: SARSHAR SAILANI

Photography: PRAKASH MALHOTRA

Controller of Production: BAL M. NEVIL

Starring:

RAMOLA & DEVANAND

WITH

MUBARAK • RAMSINGH • SUNDER

RAJMEHRA • GULAB • CUCKOO

& KULDEEP

JEEVAN PICTURES, BOMBAY TALKIES STUDIOS, MALAD, BOMBAY.

Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

"TRASH" AGAIN

"Recently I had the sad misfortune of seeing Shantaram's masterpiece "Apna Desh". Masterpiece, my foot! I was shocked to see the way in which a Punjabi girl was shown helping those very people who had outraged her modesty. I challenge Shantaram to show me a case where an Indian woman has thus betrayed her country. Is Shantaram ignorant of the fact that our women were once and still are the glory of our nation and shall remain as long as history is in the making? Has he chosen to trample and molest their glory and our nation's for the sake of money? It is a disgrace to Shantaram. There can be no difference of opinion about this picture and the only opinion it leaves behind is that it is a dirty rotten picture, produced for the greed of gold."

P. Lakshmana Rao.

MASULIPATAM.

THERAPEUTIC VALUE

"I was a regular reader of "filmindia" since my childhood. To my misfortune, I was attacked with tuberculosis and was advised by medical authorities not to read magazines.

"Luckily, one new young Medical Officer was posted to our hospital. When he saw one of the patients worrying himself about his domestic affairs and brooding over his terrible disease, the Medical Officer brought one copy of "filmindia" (August 1949) and gave it to him. On going through it, the patient has commenced commenting over the news therein and appreciating your magazine, having forgotten his agony and worries.

"The following day, while enquiring about his condition, the Medical Officer asked with a smile: 'How did you like yesterday's prescription?' and since then we are being supplied with one copy of "filmindia", monthly.

"This is how, Sir, your "filmindia" has served us to allay our sufferings and to sleep by its sweet and subtle humour."

MADRAS. *K. Venkateswara Rao.*

RIGHT!

"I have greatly admired your article 'Homes on Fire'. I hope this will knock some sense into the brains of young girls who are crazy about film acting and ruin their lives in such pursuits.

"Although you have only treated the subject of girls being film crazy the same is true about the boys also. Many boys have given up their studies and ruined careers in trying to become film heroes.

"There is another aspect of this problem as well. There are many bogus people posing as producers and directors to take undue advantage of young boys and girls. They give false promises to make them heroes and heroines and end by making fools of them. Even if the young people want to join the films they should do so intelligently and not fall into the hands of such racketeers."

SIMLA. *B. N. Tikkoo.*

HOME FIRST!

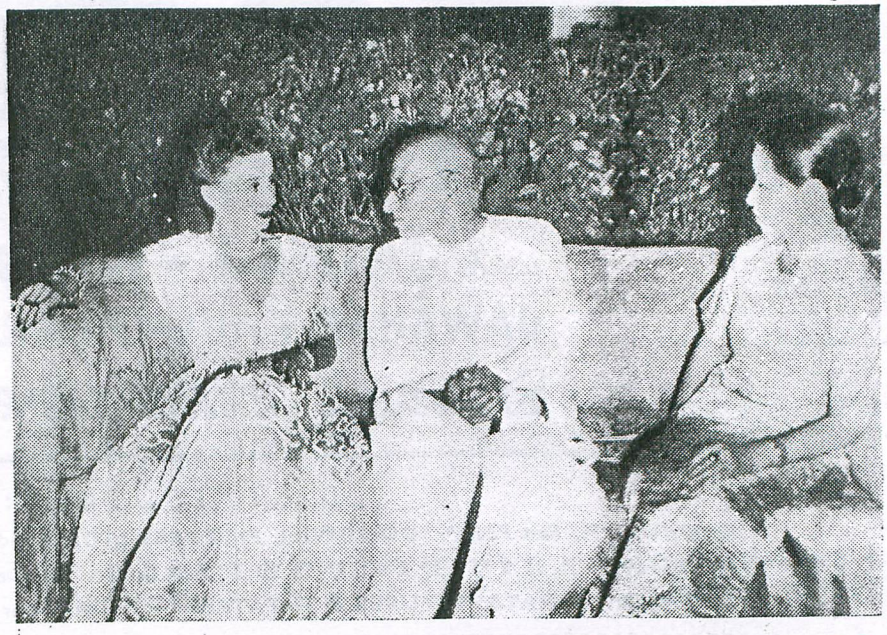
"The story of the war bride in your editorial of 'filmindia' of September 1949 deserves sympathy and truly speaking that is the real picture of an average Indian woman after marriage, as depicted by her. I congratulate you not only on the manner in which you have dealt with all the points arising these days between weary and hungry husbands and wives but also on the right advice that you have given to both so as to contribute to the building of a happy and harmonious home."

DELHI. *Naunihal Singh Rawat.*

ALL FOR A HOME!

"Your signed editorial in the September issue of "filmindia" was a remarkable masterpiece of healthy journalism. I have yet to come across in any other film journal, English or Vernacular, such a sound, creative and constructive advice as you have tendered argumentatively to those cine-crazy women, who desert their homes to adorn the screen.

"Happy families make a happy nation. If your advice is given the worth and value it deserves, many



Rajaji is between the female versions of two republics—the French and the Chinese. That is a good training for a leader of a future republic. This is at the 38th anniversary of the Chinese Republic and our Governor-General is talking between Madame Levy (wife of the French Ambassador) and Madame Lo (wife of the Chinese Ambassador). Rajaji is good at such in between talks.

SHREE RANJIT MOVITONE CO.

Presents

GEETA BALI

in

GARIBI

ग़रीबी غریبی

with **JAIRAJ ★ NIRUPA ROY**

JAWAHAR KAUL★ P.KAILASH *& OTHERS*

Directed by : **RAMCHANDRA THAKUR**

DISTRIBUTORS:

For Delhi, U.P., East Punjab: **GOODWILL PICTURES LTD, Chandni Chowk, DELHI.**

For Bombay: **AJIT PICTURES, Dadar, Bombay: 14**

For Bengal: **JANATA PICTURES & THEATRES Ltd. 32A, Dharamatalla Street, CALCUTTA**

For other territories contact

INDIA FILM EXCHANGE

PATEL CHAMBERS, French Bridge

Phone : 42401 **BOMBAY : 7** **Gram : GOODPIC**

a battling home will transform itself into a 'home sweet home'. This is not unblushing flattery of your leading article. No reasonable critic will have the guts to withhold recognition and appreciation where they are indisputably due."

MADRAS. *Abul Amal.*

THANKS, BUDDY!

"The sound rebuke which you have administered to husbands and the timely and friendly counsel offered to the wives in your September issue, should open the eyes of scores of families of film stars and others. Oh, what a noble service you are doing to the country! Many people are under the impression that yours is merely a film journal. They do not know the treasures of social, moral and political aphorisms contained in the pages of your valuable "filmindia", the magazine of magazines. May God bless you and your efforts."

CHITTOOR. *A. B. Natesan.*

PLEASE!

"Your review of "Chhotabhai" is appropriate and accurate in details. This picture presents a "silver lining" amidst dark clouds that loom large over the cine world. It marks a happy return to the old glory for which N. T. is reputed. Not only this picture should go a long way to refute the producers' oft repeated plea that they have to play down to the masses but it should also provide an impetus to the hesitant producers to raise the over-all quality of their pictures and search for fresh avenues.

"More pictures of this sort please, producers!"

BOMBAY. *P. C. Parekh*

THEY SHOULD!

"We often see the hero or the heroine of our films playing the piano or some other musical instrument along with vocal music, sometimes in a happy mood and sometimes in a sorrowful one. It is a known fact that the hero or the heroine only pretends to be operating the instrument. But due to lack of proper direction we often observe with wonder the artiste keeping the hands at the lower octave while the music is going at the corresponding higher octave and vice versa. Further, the artiste also does not (and in reality cannot!) move the fingers to the proper places as the song progresses. The masses, of course, do not mind this because they are carried away by the thrill of the song (often sung by somebody else in the background). To the intelligent spectator, however, this looks very odd and ludicrous. Cannot our producers and directors take cognizance of this simple but significant fact and show us only the face of the hero or heroine without showing the movement of their fingers on the instrument?"

K. S. Sankara Narayanan.

NEW DELHI.

FLOGGING

"Your crusade against improving the conditions in theatres will be of no use if the audience is not taught a few good manners.

"One very peculiar habit of our people is to start singing simultaneously with the song of the picture. Now when your neighbour starts singing with his hoarse voice you cannot possibly concentrate on the song. Worse of it is that you hear many such voices coming from all the directions and all the charm of

What shall I give?

Give a gift that is cherished and appreciated, a gift that reflects your good taste — give the Eversharp Jeweller Set — a combination of exquisite workmanship, of elegant design and of great utility. Its full gold point writes so smoothly that it is actually silent, the famous Zeigler feed prevents ink flooding and leaking. The matching repeater pencil feeds new points with a mere click of the button.

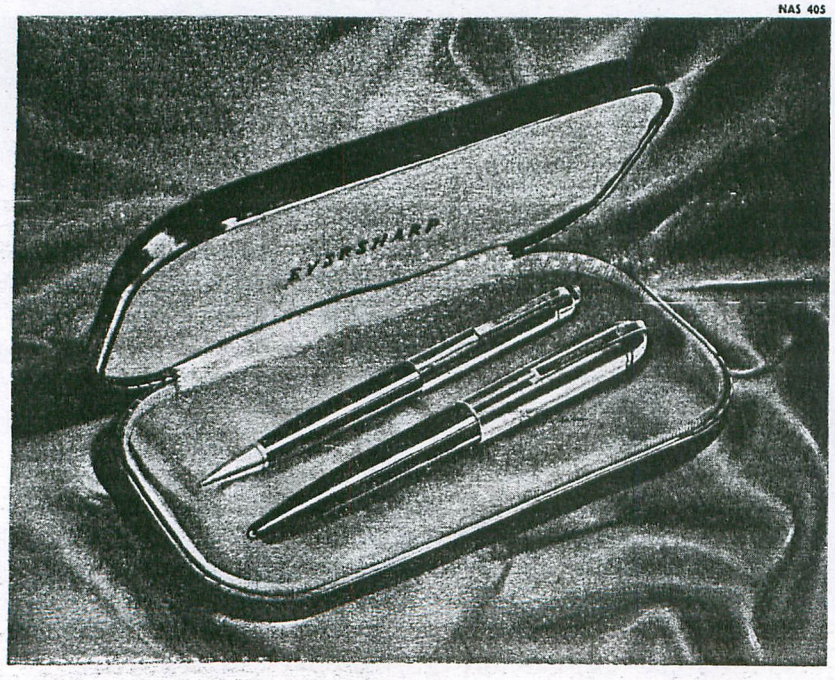
Call at your stationer or jeweller today. Ask him for this season's most distinguished gift, in its luxury presentation case.

Due to import restrictions only a limited stock has been secured. Make sure of your Jeweller Set.

Jeweller Set by EVERSHARP

EVERSHARP AGENCY. BOMBAY:- Bombay Mutual Bldg., Hornby Road, Fort, CALCUTTA:- 10, Chowringhee, BANGALORE:- 2, South Parade.

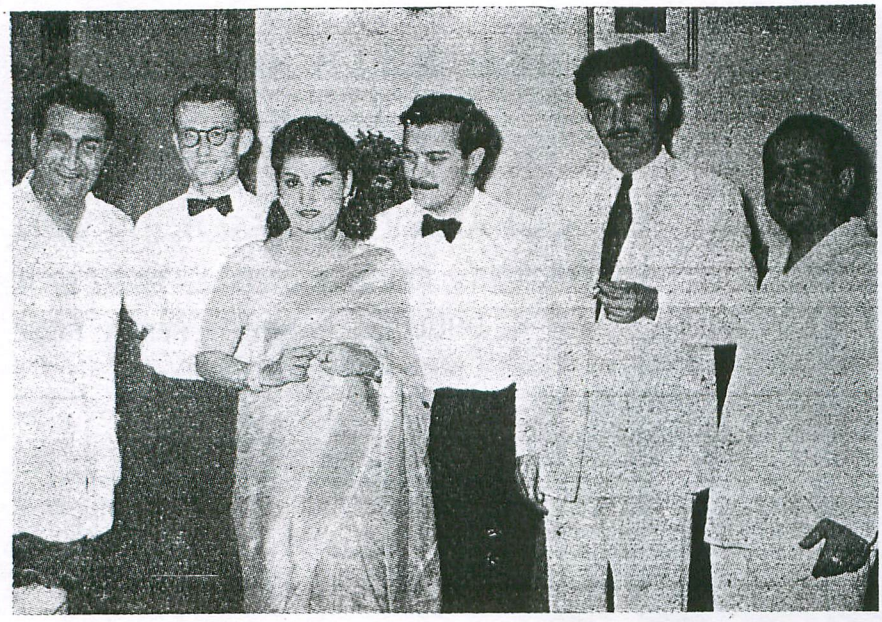
NAS 405



With JASWANT, CUCKOO, MANJU (a new find), HIMMAT & GYANI.

Contact :- **KIDAR SHARMA.**

6 A, Ferreira Mansion, Mahim, Bombay.



The queen and her courtiers in Pakistan! Here they are on the sets of "Dopatta" produced by Film Asia. Left to right: A. K. Lodhi, Greeves, Noor Jehan, Baker (Kodaks), S. H. Rizvi and S. Fazli.

the song is lost. Our pictures contain only songs to be of any value and that little entertainment is also marred due to the bad manners of our people.

"Say what is the remedy for this?"

BOMBAY. *Udhav M. Daga.*

LET'S HOPE!

"Your editorial "A Warning to Don Juans" is certainly an eye-opener to our film stars and producers who are responsible for the ruination of many happy homes knowingly or un-knowingly. If our film-stars read your editorial and understand the value and spirit of it, I hope such things will never occur again."

KHARGPUR. *G. M. B.Sankarasastri.*

PITY, INDEED!

"Your pointed, candid and thought-provoking editorial "A Warning to Don Juans" in October issue has come just in time and ought to serve as an eye-opener to many of our Hindu film-actresses who, under the disguise of artistic expressions and the lure of screen glamour. ultimately fall easy victims to the temptations of Muslim boys working in the films. Not a single day passes without hearing the public scandals, some of these film-actresses make of their private lives. It is a pity and shame that even the directors and producers encourage their illicit sex relationships instead of nipping them in the bud".

BOMBAY. *Manu G. Bhagat.*

BUT THEY PAY!

"Your warning to 'Don Juans' (Editorial, October "filmindia") is undoubtedly a brave exposition of deplorable facts. But the trouble is that fools themselves cannot be expected to brood over their follies".

DELHI. *Omesh Chandra.*

MILLIONS MAD!

"I have a brother who becomes a 'Mr. Hyde' on the day he receives 'filmindia'. He gets very excited, turns crazy and becomes normal only after he finishes reading the magazine. Surely you can suggest some sort of remedy for this madness!"

Miss Soundrammal Doraiswami.

TANJORE.

LEARN?

"Your editorial, "A Warning To Don Juans" is really an eye-opener to all the film-crazy men and women. No doubt it will serve as an effective antidote to all those young wives and girls who yearn day and night to join the films. And husbands should learn that money alone can never make a home sweeter."

CUTTACK. *Soorojit Mahapatre.*

SPITTING EVES

"I hope that the filmindia would mobilise public opinion against the habit of spitting in the cinema theatres, a dirty habit which some of our modern eves have adopted. Unfortunately the ladies class is on the first floor in all the cinema houses of Jodhpur. They spit from there and that too after chewing some betel. Once I was the target of this foul practice."

JODHPUR. *L. N. Vyas.*

SAME FACES!

"Suraiya-Nargis-Suraiya-Nargis, my god! What an eternal boredom one feels when only these two stars, God knows whether from hell or heaven, are shown in every film running in one's own town. It is in the very nature of man that he likes to see something new, something better everytime. This is more so in the case of art, theatre and cinema. But when in one's town all the cinema houses show only two faces, that too with completely similar type of roles—one singing and dancing, the other weeping and crying all the time, one must be bored enough. Moreover the film industry is daily expanding, earning a lot, and has still vast scope for further development. There being no dearth of new and better talent, I shall request the industry to care more for their fans in future for their own sake, and provide new faces."

MEERUT. *Prem Chandra Bansal.*

INDEED!

"Recently, Mr. Patel, a free show of 'Thes' was given to the public at Delhi and a prize of Rs. 100 was offered for the best criticism (mind the word criticism) of the picture. Of course, many went to the show and sent their review, but do you know which criticism got the prize? One that was not a criticism but all in all flattery of the picture and the director. Is it not purchasing journalism? Is it not a shame for a person to sell his pen for money?

"And these are the same persons who call Baburao Patel, a blackmailer. What a pity!"

NAWALGARH. *B. B. L. Kapoor.*

MONEY AND GLAMOUR!

"Being an educated Hindu girl from the Punjab, has it been proper for Mrs. Pushpa Hans to portray the role of a treacherous girl in Shantaram's film entitled "APNA DESH"? Being a true Hindu girl she ought to have refused to act in such a role and at the same time,

ABHINAYA CHITRA

Presents

SULOCHANA CHATTERJI, JEEVAN,
UMAKANT, SALVI, KANTILAL, BABU RAJE,
DHULIA, PANDE, SEETA BOSE,
HEERA SAWANT
&
ISHWARLAL—

IN

Sati NARMADA

Inspiring story of a woman who stopped the SUN from rising by the power of her 'TAPASYA'.

A DEVOTIONAL WITH A DYNAMIC APPEAL

NOW READY FOR RELEASE

Directed by ISHWARLAL

Music KHEMCHAND PRAKASH

FOR PARTICULARS:-

ABHINAYA CHITRA

169, CHARNI ROAD, BOMBAY 4.

protested against that kind of a role as depicted in this picture."
KHARGPUR. *A. K. Pany.*

MORALS?

"A Warning to Don Juans" is a timely article. It is an eye-opener inasmuch as it 1. clarifies the legal position, 2. emphasizes the moral and social obligations and 3. stresses the different heritage and traditions that separate Hindus and Muslims. It is a great pity that much havoc is being done, for it is true that no Hindu-Muslim marriage can ever be happy.

"Being a student of sociology, the remedy seems to me to lie in inculcating a higher sense of morals and making the fear of punishment, wherever necessary, more effective. In this case the responsibility of the parents or the husbands concerned is the greatest. It is, of course, a highly problematical proposition whether a 'star' can be a good housewife, for her profession gets into her blood and she is likely to turn the home into a studio set. But she can, if well-bred, at least keep within the respectable limits of morality and decency. It is also the responsibility of the directors and studio people to see that they do not exploit the talented that come to them by creating unnecessary inducements and encouraging illicit contacts."
DELHI. *S. Nagappa.*

DOUBTFUL.

"Your recent Editorials 'Homes on Fire' and 'A Warning to Don Juans' were unique and splendid. Everything you said of the subject was nothing but the naked truth but do you believe that the 'lepers of society' will take your precious advice seriously and turn over a new leaf to lend dignity and status to the Indian film Industry?"
TANJORE. *D. William Moses.*

BAD BUSINESS!

"The picture "Nishan" is running in Bombay these days and the management of Rivoli Cinema, Matunga, has taken this opportunity to increase the rates of admission tickets. To the public this form of entertainment had seemed a standardised thing, but now it appears that here too there is as much speculation as in any other thing.

"Whenever a well publicised picture comes to the screen the owners consider it their duty to cash in as much amount as they can. Is this fair?"
BOMBAY. *A. S. Agnihotri.*

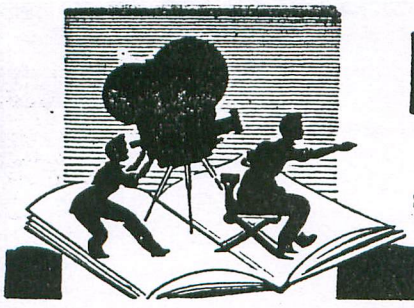
BUT —

"I was stunned when I read your article 'Film Loss in Pakistan'. You seem to have spared no pains to give full information about all the Evacuee misappropriations in Pakistan. Every word of it should serve as an eye opener to our Government and it should be their utmost desire to see that the Evacuee Ordinance is enforced in full. It should not spare those Ahmeds or Mohammeds whose feet are in India while their hearts are hanging in Pakistan."
BOMBAY. *I. N. Hazari.*

THAT BAD?

"Kedar Sharma's latest 'hit' has perhaps been most appropriately named. The picture is called 'Thes', and it does succeed in breaking the hearts of the audience. Now let us save space and not go into its torturing details".
DELHI. *R. C. Whig.*

K.B.LALL
Presents
Hanste Ansu
Featuring:
MADHUBALA
MOTILAL
GOPE
MIRZA
JANKIDAS
&
MANORMA
Positive at:
AKASH CHITRA
FAMOUS CINE LAB. & STUDIO HAINS RD.
MAHALAXMI BOMBAY.



PICTURES IN MAKING

JAGAT PICTURES (Bombay)

"Shair" will be released in 20 different stations all over India shortly. For Bombay, Producer Madanlal Mehrotra has taken a release date at the "Liberty" cinema. "Shair" has many top-liners like Suraiya, Kamini Kaushal and Dev Anand and the picture is reported to have been well-directed by director Chawla. To add to its box-office value, there are many lilting songs and a couple of nice dances by Cuckoo.

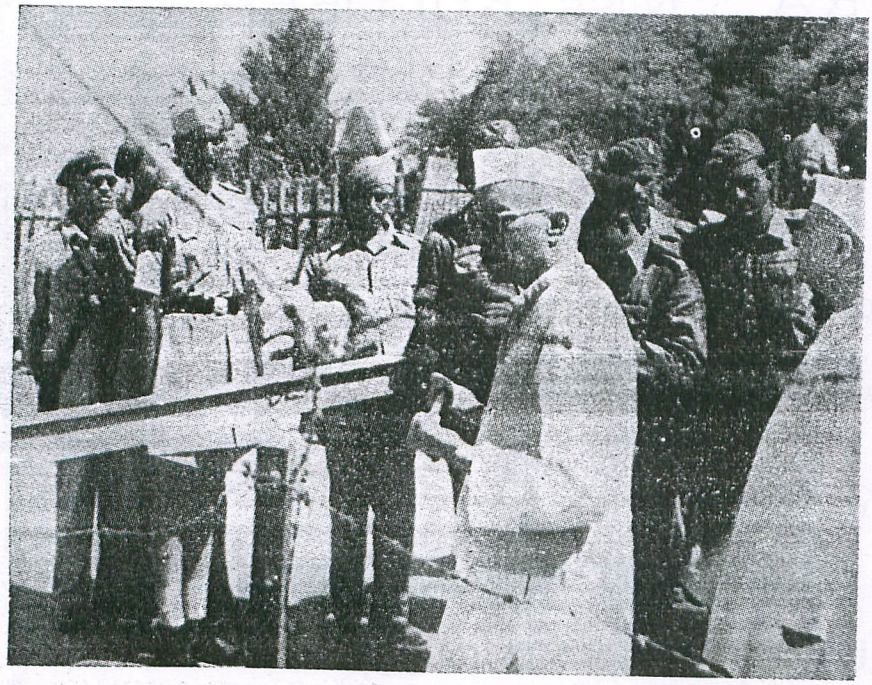
"Gauna" written by Vrajendra Nath Gaur and directed by Amiya Chakrabarty is making good progress. To make the village atmosphere authentic, Producer Madanlal and director Amiya have taken quite a few outdoor locations. "Gauna" features two new finds—Usha Kiran and Anoop Kumar and they are both promising newcomers.

Their next is called "Raj Rani" and will be directed by Satish Nigam, who has already "Sunehre Din" to his credit. The story, dialogue and songs will be written by the popular Madhok.

FAMOUS PICTURES LTD. (Bombay)

"Hamari Manzil" featuring Nirupa Roy and Prem Adib has been released at the Imperial Cinema, Bombay where it is drawing huge crowds. From the box-office point of view "Hamari Manzil" is a worthy successor to "Bari Bahen" and very few producers carry the luck and business acumen of Producer Baburao Pai. Once again the music of Husanlal and Bhagatram has proved popular and "Hamari Manzil" threatens to run to crowded houses during the next few weeks.

"Galyachi Shapath" a Marathi comedy with witty dialogue is running at the Central Cinema, Bombay, while the script work of the next film is almost completed.



Stop! That far and no further! And India's darling son, Jawaharlal Nehru, has to stop at the barrier of which he was one of the architects. It is at the Indo-Pakistan border at Hussenwalla, Ferozepore, when Pandit Nehru went on an inspection tour. On the other side is Pakistan—the other breast of the same mother which the child in India can't reach now—and Pakistani guards are seen guarding their frontier. The poignancy of this national tragedy is seen clearly on Pandit Nehru's face. That barrier makes Nehru an enemy on the other side.

FILMISTAN LTD (Bombay)

"Shabnam" starring Kamini Kaushal and Dilip Kumar is having a triumphant run at the Roxy, Bombay. The success of "Shabnam" seems to have put more energy into Producer Mukerjee, the way he is labouring over "Sargam" with director Santoshi. A row of pretty girls such as Rehana, Paro, half-a-dozen dances, tuneful and catchy songs are thrown in to add interest to an entertaining story and there is every chance of "Sargam" becoming another box-office hit. "Samadhi" starring Nalini Jaywant, Kuldip and Ashok Kumar and directed by Ramesh Saigal is reported to be almost ready.

HALDIA NANDA PRODUCTIONS (Bombay)

Producer-director J. K. Nanda has got a load off his mind ever since he released "Singaar" at Calcutta, and witnessed its crowded premiere there. Nanda is extremely happy because both the press and the public have applauded it—for its emotional story, its attractive music and the fine performances of Madhubala, Suraiya and Jairaj. "Singaar" is scheduled for an early release in 1950 at the Liberty, Bombay. Meanwhile, he is getting the script work of "Mehfil" ready.

HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu's "Rim Jhim" a social comedy, is doing well at Calcutta and its success only goes to prove his versatility in treatment of themes—from tragic to the comic. "Hamara Ghar" is more than half completed

A Quest=

FOR A STAR

A Star That Ruled
One Young Man's Fortune !

SEE THE THRILLING TALE IN A

NEW BOMBAY THEATRES LTD.
PRODUCTION

TARA

STARRING

NAINTARA, Miss KULDEEP,
JAWAHAR KAUL, MAJNU
&
Miss CHAND

Songs & Dialogue: **SANTOSHI.**

Produced & Directed By

R. D. PAREENJA.

☆☆☆

For Territorial Rights Apply:-

NATIONAL FINANCING CORPORATION

FAMOUS PICTURES STUDIOS,
KASHINATH DHURU ROAD,
OFF CADELL ROAD,
BOMBAY 28.

and with a bit of luck Kishore hopes to complete it before the calendar changes over to 1950. Some of the artistes working in "Hamara Ghar" are Durga Khote, Geeta Bose, Veera, Aga and Yashodhara Kathju.

SADIQ PRODUCTIONS (Bombay)

Now that "Sabak" the latest picture of Sadiq Productions, has gone to the sets, Producer-director M. Sadiq has not a minute to spare and he is seen working on it all day long. "Sabak" has Munnawar Sultana as the heroine, Karan Dewan as the hero and a supporting cast consisting of Jagirdar, Kumar, Jilloo Bai, Om Prakash and Abbas. The story of "Sabak" is by Azm Bazidpuri, the lyrics are by Madhok and the music by Qureshi.

FILMKAR LTD (Bombay)

The name of their maiden picture "Bahana" has been changed to "Chahat". This is Nitin Bose's pride picture and since he has not given us a good picture for a long time, we will not be surprised if "Chahat" turns out to be an excellent quality picture. Ashok Kumar and Nargis are reported to be in form under the able direction of Nitin Bose. Others in the cast are Nawab, Raj Mehra, Sunder and Sunalini Devi. Their next "Deedar" is being personally supervised by Rajendra Jain. The script is by Shams Lucknawi while the music is by C. Ramchandra.

M. & T. FILMS LTD (Bombay)

"Nishana" starring Madhubala and Ashok Kumar has been completed. Director Wajahat Mirza is reported to have made a good job of it with an interesting story, lilting music and well-composed lyrics by Nakshab.

"Nirala" is making steady progress at the hands of box-office director Santoshi who has also written its story, dialogue and lyrics. "Nirala" has also an imposing cast consisting of Madhubala, Dev Anand, Yakub, Mazhar Khan and Durga Khote.

Yet another, entrusted to B. M. Naresh is called "Nirmohi" and will be directed by Mazhar Khan, who has already shown his directorial skill in pictures like "Pehli Nazar", "Dil ki Duniya", etc. Charming Veena plays opposite Al Nasir and the two seem to make as romantic a team on the screen as they do in life. Many more pictures are being planned by this company and it looks as if M. & T. Films Ltd., will sweep the field very soon with an ambitious programme like this.

ALL INDIA PICTURES (Bombay)

Producer P. N. Arora got "Paras" censored and all those who saw its private trial are of the opinion that it will definitely click at the box-offices. In the meantime, "Pardes" is taking shape with all the three partners—Madhubala, Sadiq and Arora—taking a keen interest in it. "Pardes" is a picture worth waiting for, when we consider the talent of the three persons associated with it, the star, the director and the producer.

OMAR KHAIYAM FILMS LTD (Bombay)

Producer Sheikh Mukhtar has nearly completed "Sartaj" a social story written by Sultan Siddique, the man who wrote his two previous pictures "Toote Tare" and "Dada". Encouraged by the success of "Dada", Sheikh Mukhtar is reported to have gone one better in his "Sartaj". The stars working in it are Munnawar Sultana, Motilal and Manorama. Husanlal and Bhagatram are in charge of music while direction is in the hands of S. Khalil.

GOEL CINE CORPORATION (Bombay)

"Ankhen" a social story of sighs and smiles, produced by Devendra Goel is ready for release. According to reports. Producer-director Devendra Goel has spared no pains to make "Ankhen" attractive, and that may be the reason for his selection of artistes like pretty Nalini Jaywant, Shekhar, Bharat Bhushan, etc. The music by Madan Mohan is also considered to be one of the box-office ingredients.

PARO ART CONCERN (Bombay)

Working quietly and steadily, director Chaturbhuj Doshi has completed his assignment "Kisi ki Yad" in record time. This picture contains some graceful dances of Paro Devi apart from an emotional story. The cast consists of Sulochana Chatterjee, Paro Devi, Jeevan, Bharat Bhushan and character actor Badriprasad. The music is given by Hans Raj Behal and both Mohanlal Wahai and M. S. Phatak, the joint produ-

RAMTIRTH
BRAHMI OIL
(SPECIAL No. 1)
An invaluable hair tonic for the prevention of dandruff & falling hair.

It stops hair-falling immediately and grows new healthy hair abundantly. It restores natural black colour.

It is the most efficacious treatment for grey hair. Baldness can be overcome by its application.

Rs. 3-8 Big Bottle — Rs. 2 Small Bottle.
(Sold Everywhere)
SRI RAMTIRTH YOGASHRAM
BOMBAY No. 4.
Send Rs. 5-5 for Big Bottle & Rs 3-7 for Small Bottle (including postage & packing charges). No V. P. P. Sent.

JOGAN

जोगन

جوگن

Directed by : KIDAR SHARMA

DISTRIBUTORS:

For Delhi, U. P, East Punjab: GOODWILL PICTURES LTD, Chandni Chowk, DELHI.

For Bombay: AJIT PICTURES, Dadar, Bombay: 14.

For Bengal: JANATA PICTURES & THEATRES LTD. 32A, Dharamtalla Street, Calcutta.

FOR OTHER TERRITORIES CONTACT

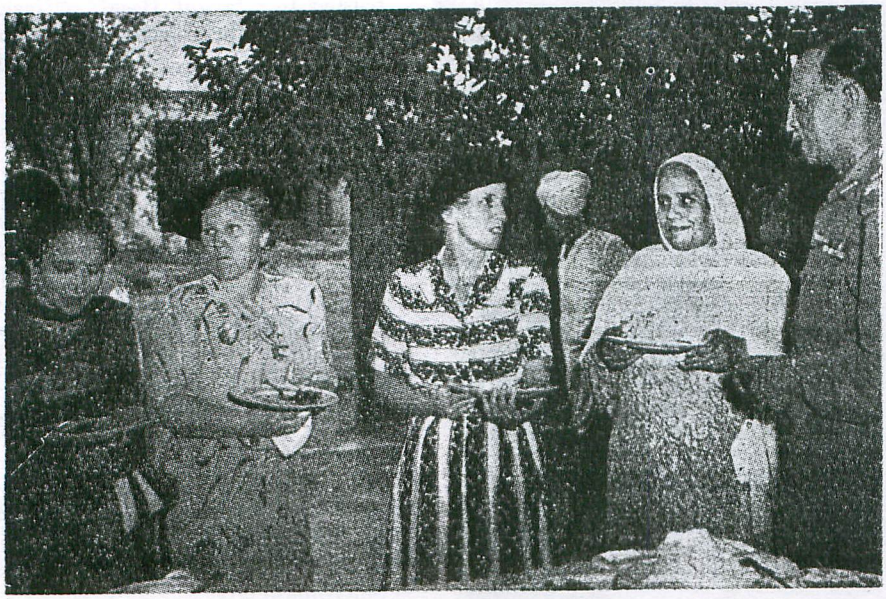
INDIA FILM EXCHANGE

PATEL CHAMBERS, FRENCH BRIDGE

BOMBAY:

Phone: 42401

Gram: GOODPIC



When the politicians are being entertained so often why not an honest soldier? Sardar Kapur Singh therefore gave a grand party at Ludhiana in honour of General K. M. Cariappa and as usual the women surrounded the soldier. Here they are Mrs. Kapur Singh (busy eating), Dr. Mrs. Snow, Dr. Mrs. Gibson and General Cariappa, the chief guest without anything to eat.

cers of "Kisi ki Yad" are happy with a good picture in hand. They are now concentrating on the script of "Chhoti si baat".

RANJIT MOVIETONE (Bombay)

After a long time, Sardar Chandulal Shah is all smiles because of the success of "Nazaare" in Calcutta, Delhi and many other North Indian stations where it has been released. "Nazaare" is an entertaining comedy with a popular cast like Shashikala, Aga Jan and Satish and directed by Prahlad Dutt.

"Sadhvi" a social story starring Nargis and Dilip Kumar and directed by Kedar Sharma is supposed to be a quality picture from the Ranjit Studios. The title of "Sadhvi" has however, been changed to "Jogan". Another picture getting ready side by side is called "Garibi" and is being directed by Ramchandra Thakur. The story is by Prabhulal Dwivedi and the cast includes Geeta Bali, Jairaj, Nirupa Roy and Kailas.

NAV KETAN (Bombay)

Producer Chetan Anand who once made "Neecha Nagar" is again up and doing. This time it is a social "Afsar", starring the popular screen team—Suraiya and Dev Anand. Chetan will write and direct it and we hope he makes it different from the usual rut of screen stories. The music is by S. D. Burman. In the supporting cast there are Kanhaiyalal and Manmohan Krishna.

MADHUBAN (Bombay)

"Surajmukhi" produced by Prahlad and directed by O. P. Datta has been completed and it will not be long before it is released. With a star-studded cast consisting of glamorous Rehana, Shyam and Durga Khote, "Surajmukhi" has a good chance of success at the box-office. Some of the songs are said to be well-tuned by Husanlal and Bhagatram.

ABHINAYA CHITRA (Bombay)

Their maiden picture "Narmada" featuring Sulochana Chatterjee, Jeevan, Umakant and Ishwarlal is ready for release. For lovers of mythology, the story of Sati Narmada—the woman who stopped the sun from rising by the power of her tapasya—is bound to have a lot of appeal and the subject is reported to have been treated in an interesting and correct manner. The distribution rights for Bengal and C.P.C.I. have been sold out. The music is by Khemchand Prakash.

GEMINI STUDIOS (Madras)

"Nishan" is attracting crowds everyday at the Royal Opera House, Bombay. Produced and directed by S. S. Vasan, the motion picture wizard of the south, "Nishan" is an Indian adaptation of the classic Alexandre Dumas' novel, "The Corsican Brothers". The heroine is played by the slim and talented Bhanumati while Ranjan plays the double role of the twin brothers. "Nishan" has been released in many other cities also where it has proved as popular as "Chandralekha".

PANCHOLI PRODUCTIONS (Bombay)

It is reported that Producer Pancholi wants to give some spectacular dance numbers in his "Meena Bazaar" starring Nargis, Shyam, Gope, Sapru, Kuldip Kaur etc. With this idea, he is planning a few days' shooting at Madras, where there are many talented dancers to add life and lilt to the dances. The dialogue is by Agha Jani Kashmiri and the lyrics by Qamar Jalalabadi.

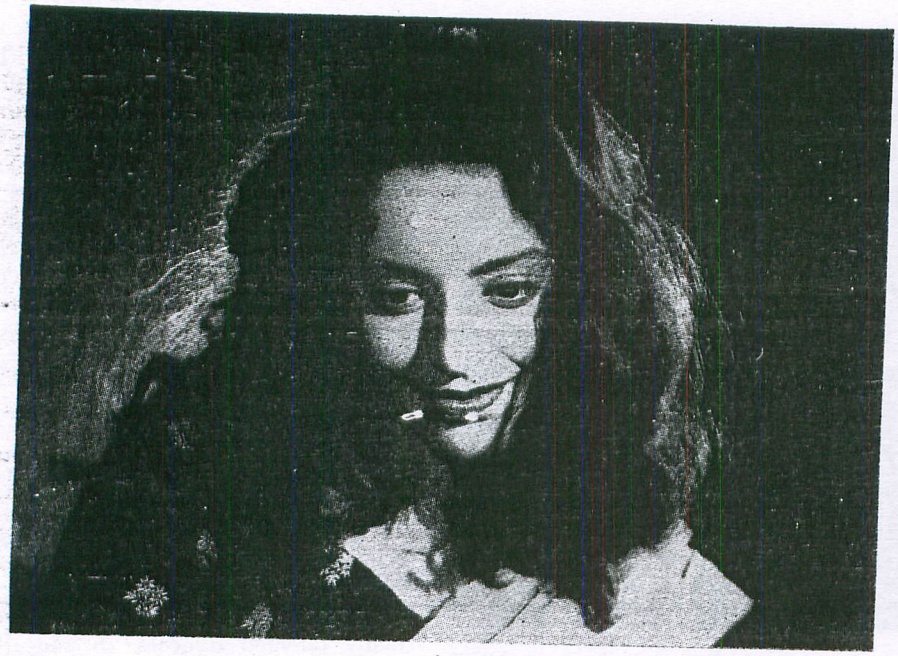
NATIONAL THEATRES (Bombay)

Producer-director K. Asif seems to be fast reaching the end of his present goal with "Hul Chul" in the final stage of completion. "Hul Chul" stars popular Dilip Kumar opposite Nargis and is reported to contain a story with plenty of mass appeal.

NOBLE ART PRODUCTIONS (Bombay)

Some of the rushes of "Birha ki Raat" starring Nargis and Dev

Kamini Kaushal attracts attention in "Shair", produced by Jagat Pictures and directed by Chawla.



Hafeez Jehan gets a good break in "Khel", a social subject produced by Shahin Pictures.

Anand and produced by J. N. Sharma, seem to have put new life into director Jagirdar. Let us hope he utilizes the talent of Nargis well so that the picture gets a sufficient quota of pathos—something which our masses like to see on the screen.

SHAHIN PICTURES (Bombay)

If filmgoers want to see the charming Nigar Sultana in a dynamic role, they should wait for "Khel" produced by S. M. Nawab. Nawab is optimistic and tells us that "Khel" will definitely appeal because of its touching story.

AKASH CHITRA (Bombay)

"Hanste Ansu", a social, produced and directed by K. B. Lall and starring pretty Madhubala is making good progress. Madhubala is a talented artiste who can smile or weep according to the mood of the moment and this in itself should make "Hanste Ansu" a good picture. K. B. Lall is busy side by side with the script of "Angrai" starring Madhubala and Nargis.

NIHAL FILM CORPORATION (Bombay)

R. Vasudeva, an enthusiastic refugee from Pakistan, is making "Jalte Deep" starring Nimi, Kuldeep, Randhir, Deepak, Amir Banu etc. He has a co-operative team in the following:—Deepak Asha for story and direction, Nazim Panipati for songs, Masood Mashebidi for dialogue and T. K. Dass for music. We wish him all luck in "Jalte Deep". His sincerity and hard work should take him a long way.

KULDIP PICTURES LTD (Bombay)

"Aadhi Raat" starring Nargis and Ashok Kumar has gone to the sets. The story is by K. A. Abbas while the direction is by S. K. Ojha. In the meantime, the script work for the next picture starring Suraiya is getting ready. This one will be entrusted to Jayant Desai. "Naach" has already been released in some North Indian towns while "Jaltarang" is awaiting release.

JAIMINI DEWAN PRODUCTIONS (Bombay)

Producer Jaimini Dewan seems bent on finishing "Anmol Rattan" as early as possible, the way he is at it all day long. "Anmol Rattan" is reported to contain a box-office story and might probably turn out even better than "Rattan". Meanwhile the script work of "Kamini" and "Chattan" is getting ready.

FORWARD PICTURES (Bombay)

S. Tharani has completed his maiden picture "Achhajee" in record time. Some of the stars working in it are, Bhagwan, Baburao, Cuckoo, Usha Shukla etc.

JEEVAN PICTURES (Bombay)

This new company belongs to another refugee. Jeevandas Chandna, from Pakistan, who was compelled to leave Lahore after partition. Producer Jeevandas who made "Arsi" is not a man to be scared so easily. In Bombay, he set up his own team and now he is busy shooting his new picture "The Stage" at the Bombay Talkies Studios. "The Stage" stars Ramola, Dev Anand, Kuldip, Mubarak, Gulab etc. The director in charge is Vijay Bhatre while the music is by Husanlal and Bhagatram.

ALL EXCELLENT PICTURES
ARE MADE WITH
UMBER
Jewellery
PYAR KI JEET
HAR SHINGAAR
HAMARI MANZIL
FOR ALL PROMINENT PRODUCERS AND NOTED FILM STARS INSIST
ON UMBER JEWELLERY WHICH ADDS GLAMOUR & BEAUTY TO THEM
AVAILABLE ON SALE & HIRE BASIS
UMBER JEWELLERY HOUSE, 157, GIRGAUM ROAD, BOMBAY 4.

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for FILMINDIA PUBLICATIONS LTD., from 55, Phirozshah Mehta Road, Fort, Bombay.

MEHBOOB PRODUCTIONS LTD. *Present*

Aan

Starring: NARGIS ★ DILIP KUMAR ★ NIMMY ★
& a new find NADIRA.

★ ★

STORY: R. S. CHAUDHRY ★ MUSIC: NAUSHAD ★ SOUND: KAUSHIK

Photography: FAREDOON A. IRANI ★ DIRECTION: **MEHBOOB.**

MEHBOOB PRODUCTIONS LTD., TARDEO, BOMBAY 7.

K. ASIF'S

HULCHUL

Once in years—a story too fine for superlatives.
Once in years—a love too great for words...
This is a picture from such a story flooded
with such a love... A picture that shows how
brave and beautiful human life can be!

STARRING

NARGIS
SITARA
JEEVAN
K. N. SING
GITA NIZAMI
YAKUB &
DILIP KUMAR

DIRECTED BY
S. K. OJHA

RANGMAHAL STUDIOS

Main Road Dadar, BOMBAY.